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UNIVERSITY OF LONDON.

NOTICE IS HEREBY GIVEN to the Graduates that the ADMISSION TO DEGREES will take place at Somerset House on WEDNESDAY, MAY FIFTH, at 10 P.M.

R. W. ROTHMAN, Registrar.

KING'S COLLEGE, LONDON.
PROFESSOR STEPHEN WILL COMMENCE A Course of SEVEN LECTURES on the LEGAL CONDITION of the ENGLISH CITIZEN on WEDNESDAY, APRIL 28, at a Quarter past Two.

R. W. JELF, D.D., Principal.

UNIVERSITY OF GLASGOW.
SUMMER SESSION, 1852, commencing 4th May.

MEDICAL FACULTY.

Practical Chemistry, J. Dr. Robert D. Thomson.
Chemical Laboratory, J. Dr. Robert D. Thomson.
Practical Anatomy, Dr. Allen Thomson.
Anatomical Demonstrations, Dr. Walker Arnott.
Botany (at the Royal Botanic Garden), Dr. Walker Arnott.
Lectures with the Students of Botany and Chemistry as usual.

SOCIETY OF ARTS, 18, JOHN-STREET, ADELPHI.—LECTURES ON THE EXHIBITION.
The Nineteenth Lecture of this Course, "An Attempt to define the Principles which should regulate the Employment of COLOUR in the DECORATIVE ARTS," with a reference to the present season for an Architectural Education on the part of the Public, will be delivered by OWEN JONES, Esq., on WEDNESDAY, EVENING, NEXT, April 28, at 9 o'clock.

HORTICULTURAL SOCIETY OF LONDON.
NOTICE IS HEREBY GIVEN that the FIRST EXHIBITION of FLOWERS and FRUIT in the SOCIETY'S GARDEN, will take place on SATURDAY, May 8, at 2 P.M. Tickets, price 5s. each, can be procured at this Office, upon presentation of a Letter, or, on the day of the meeting, at Trenchard-green, price 7s. 6d. each.
PRIVILEGE OF FELLOWS.—Each Fellow of the Society has a personal admission to these Exhibitions without a Ticket. A Fellow may also present and introduce a friend with an Admission Ticket at half-past Twelve, at Gate No. 4 in the Duke of Devonshire's Park; or if unable to attend personally, the privilege may be transferred to a brother, sister, son, daughter, father, mother, or, residing in the Fellow's house, provided the person to whom the transfer is made be furnished with a Ticket signed by that Fellow.
J. Regent-street, London.

SOCIETY OF THE FRIENDS OF ITALY.
THE THIRD CONVERSATION of this Society will be held on the EVENING of WEDNESDAY, April 28, in the Prince's Concert Room, Castle-street, Oxford-street, at Half-past 7 o'clock. THE LECTURE by PROFESSOR NEWMAN at 8 o'clock. Subject of the Lecture: "The Place and Duty of England in Europe." After the Lecture, M. MAZZINI and other Speakers will address the Meeting. Tickets of admission, for Members, 1s.; for Ladies and Gentlemen, non-members, 1s. 6d. each, may be obtained at the Society's Office, 10, Southampton-street, Strand. Where also may be had (price 1d.) M. MAZZINI's Lecture on First Conversations, and the other publications of the Society.

ART-UNION OF LONDON.—THE ANNUAL GENERAL MEETING. To receive the Council Report, and to Distribute the Amount Subscribed for the Purchase of Works of Art, WILL BE HELD at the Theatre Royal, Drury-lane, on TUESDAY, the 27th inst., at 11 for 12 o'clock precisely. The Receipt for the current year will procure admission. Tickets, 1s. each. J. B. LUDWIG, J. Hon. Secs.
44, West Strand, April 23, 1852.

MR. B. H. SMART begs to acquaint his friends that he has REMOVED from Connaught-terrace, Edgware-road, to No. 7, WINDHAM-STREET, BRYANSTON-SQUARE, where he continues to INSTRUCT Clerical and other Pupils in the proper MANAGEMENT of the VOICE, and in the Requisites of Public Speaking; and where his regular Courses of English Literature in Schools and Families, Lectures, &c., may be had.

THE GOVERNESSES' INSTITUTION, 8, ROBEY-SQUARE.—MRS. HINTON WAGHORN, who has resided many years abroad, respectfully invites the attention of Her Nobility, Gentry, and Principals of Schools to their English and Foreign GOVERNESSES, Teachers, Companions, and Professed Schoolmistresses, and Pupils introduced in England, France, and Germany, at the only expense to Principals.

LANGUAGES.—A Lady, the daughter of a Physician of eminence, who has resided sixteen years in Prussia, Germany, and Italy, and has been accustomed to tuition, is desirous of occupying a few hours daily in the instruction of PUPILS wishing to learn, or to perfect their knowledge in the French, German, and Italian Languages, with or without the usual routine of a school. Address, J. S. Russell's Foreign Library, 30, Berners-street.

UNIVERSITY OF LONDON.—TO YOUTHS AND GENTLEMEN who are preparing for Matriculation, to enter an ordinary College Course.—A MASTER OF ARTS of the above University, living in Cambridge-street, who is married and has a comfortable home, is desirous of receiving into his family TWO PUPILS. They would have the advantage of a quiet apartment and efficient tuition. The highest references for character and scholarship can be given.—For further particulars apply to H. B. Post-office, London.

EDUCATION.—Under the Patronage of Lieut.-Gen. Sir C. J. NAPIER, G.C.B. At an Establishment, in India, Company's Civil and Military Services, the Army, and India Company's Services, PUPILS are PREPARED for the Education of Parents in India. This Establishment recommends itself by its high character, and the high quality of the Pupils. The School is situated in 14 acres in extent. Inclusive Terms, from 40 to 100 Guineas, according to the Age of the Pupils.—Address, post-office, to A. R. 86, Margaret-street, Cavendish-square.

QUEEN'S COLLEGE, London, (so named by Royal permission, and under the Royal Charter), for General Female Education, and for Granting to Governesses Certificates of Qualification. A Branch of the Governesses' Benevolent Institution.

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Easter Term will commence 19th April, 1852, and close 3rd July. The Fees are—a composition of 32. 5s. for the year, or 18. 6s. for one Term, for all the lectures in any division; or 12. 6s. for one Term, for those Classes which meet twice in the week, and 12. 6s. for those which meet once; all payments to be made at entrance. Individual instruction in Vocal Music, in its higher branches, will be given by Mr. George Banson, under the direction of Mr. Hullah; and in Instrumental Music by Messrs. J. Barnett, O. May, and W. Dorrell, under the direction of Mr. Stendall Bennett. Instructions for advanced Pupils in Drawing will be similarly arranged, under the direction of Mr. Mulready and Mr. Warren; the Fee for each, three guineas per Term.

Arrangements have been made for forming Animal and Flower Drawing, Modelling, and Ornamental Art, under the immediate superintendence of the Professors of Drawing; and for the prosecution of other studies in suitable class teaching.

EVENING LECTURES FOR GOVERNESSES ONLY.
Lectures are given every evening, except Saturday, at 7 o'clock, which are free to all ladies actually engaged in tuition. Names are received and tickets issued by the Deputy-Chairman at the College. Free admission is also given to governesses, under certain restrictions, to Mr. Hullah's evening singing classes, by tickets issued by the Deputy-Chairman at the College.

QUEEN'S COLLEGE LIBRARY.
The Committee are anxious to form a good Library for the use of the pupils, and of governesses resident in London, and will be happy to receive donations of standard works. Several such have been given, forming the nucleus of a Library, and a room has been set apart for the purpose.

CERTIFICATES.
The Committee of Education are ready to examine any lady in any branch of knowledge, and to grant a certificate. The examinations are not public.

It will now be open to parents to make engagements contingent upon the production of certificates in the required branches of education.

The College being a branch of the Governesses' Institution, donors and subscribers will be entitled to the full privileges of subscribers to its other objects.
Donors of 200l. towards the expenses of the College are entitled for life to keep a pupil in attendance upon the College.
Her Majesty the Queen has recently become a donor to this College, and has presented the daughter of a clergyman.
Particulars may be ascertained from the Secretary daily from 10 till 4; from the Deputy-Chairman at the College every Wednesday and Saturday, before 2 o'clock; or from Mr. C. W. Klugh, Secretary to the Parent Society, 33, Sackville-street.
The Committee of Education place nearly four free presentations at the disposal of the Parent Society, and it is hoped that others may be founded by individuals.

A Preparatory Class is opened for pupils of not less than nine years of age. The hours are from 10 till 1.
The payment is 15l. 15s. per year, the year extending from the last week in September to the last week in July.

ST. MARTIN'S HALL.—A CLASS for the PRACTICE OF PSALMODY AND CHANTING, to be conducted by Mr. JOHN HULLAH, WILL BE OPENED on SATURDAY, May 1, at Three o'clock, to meet at the same hour on every Saturday throughout the year.—Terms, One Year, 12s.; Six Months, 6s.; Three Months, 3s. Prospectuses may be had at St. Martin's Hall, Long Acre, or of Messrs. J. W. PARKER & CO., 445, West Strand.

THE HAHNEMANN HOSPITAL, FOR THE Treatment of Patients on the Homoeopathic Principle, 30, BLOOMSBURY-SQUARE, Supported by Voluntary Contributions.

The Board of Management have the pleasure of announcing that the THIRD ANNUAL COMMEMORATION DINNER in aid of the Funds of the Hospital, will take place at the London Tavern, Bloomsbury-street, on MONDAY, the 10th of May next. The LORD ROBERT GROSVENOR, M.P., President.

The friends of the Hospital are respectfully requested to favour the Board with their names as Stewards on this occasion, no responsibility attaching thereto beyond the Dinner Ticket, price 5s. Early communication is requested, addressed to the Hon. Sec. at the Hospital; or 3, Gresham-street, London.
April 10, 1852. W. WARNE, Hon. Sec.

EXHIBITION 1851.—JURY REPORTS.

THE REPORTS BY THE JURIES on the Subjects in the 30 Classes into which the Exhibition was divided, will be issued in two editions, one in large type, forming 3 vols. super-royal 8vo. of about 1600 pages each, price 2l. 10s. 6d.; and the other in small type, double column, forming 1 vol. super-royal 8vo. of about 1600 pages, price One Guinea. Both editions will be uniform in size with the OFFICIAL DESCRIPTIVE AND ILLUSTRATED CATALOGUE. As a limited number of each edition will be printed for sale, and the work will not be reprinted, subscribers are requested to send in their names, with a remittance of 10s. on account of the 1st edition, and 5s. on account of the 2nd edition.—The balance to be paid on location, about May. SPICER BROTHERS, Wholesale Stationers, Wm. Clowes & Sons, Printers, Official Catalogue Office, Turf-street, New Bridge-street, Blackfriars.

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Messrs. C. R. TAYLOR, 9, Tavistock-street, Covent-garden, respectfully announces to Connoisseurs and the Public in general that he has a very extensive Collection of the above Articles, comprising many rare and valuable specimens of Ancient and Medieval Art, and possessing the greatest historical interest, from which selections may be made on the most moderate terms. Also several fine Proofs and Pattern Pieces, Numismatic Books, Cabinets, &c. Articles forwarded to any part of the Kingdom on approval, on a reference being given. Collections of coins or completed, and every information desired promptly supplied in reply to communications addressed as above.

IF YOU REQUIRE FAMILY ARMS, OR Heraldic Engraving in the first style, consult the HERALDIC OFFICE, Great Turnstile, Lincoln's Inn-fields. Fee for search and sketch of Arms, 3s. 6d.; or postage stamps. Arms on Seals, Signet Rings, &c., 15s.; Crest on ditto, 3s. 6d.; Arms on plate with Name for books, 10s. Arms painted, impaled, or quartered strictly with the rules of Heraldry. Embazoning for Banners, Flags, Needlework, &c. Apply to H. SALT. Observe the Lincoln's Inn Heraldic Office.

PORTABLE BAROMETER.—MESSRS. W. HARRIS & SON, 20, High Holborn (corner of Brownlow-street), Opticians, Mathematical Instrument Makers, &c., invite attention to their NEW PATENT COMPENSATING PORTABLE BAROMETER, the accuracy, sensitiveness, and small size of which highly recommend it to the Naval and other scientific Professions, and all Travellers. It cannot be injured even if shaken or turned upside down, and is sufficiently small for the breast-pocket.

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CLASSICS.—B. G. TRUBNER'S GREEK AND LATIN CLASSICS are now ON SALE, at a VERY MUCH reduced price, by Otto Charles Marcus, Agent for Great Britain Schools and the Trade supplied. A Catalogue to be had gratis on application, or post-free on receipt of one penny stamp. Otto Charles Marcus, Foreign Bookseller, 4, Oxford-street.

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A LINGUISTIC CATALOGUE, No. 1.—A EUROPEAN LANGUAGES AND DIALECTS.—Books in Anglo-Saxon, Celtic, Gothic, Teutonic, German, French, Dutch, Icelandic, Skandinavian, Rumanian, Greenlandic, Lapponic, Hungarian, Slavonic Languages; Russian, Polish, Bohemian, Lithuanian, Finnish, Finnish-Farther, Danish, Germanic, Celtic, Romance Languages; Provençal, Spanish, Portuguese, Italian, Occitan and Umbrian, &c.
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The New Addenda, containing the most recent Works added to the Library is now ready, and furnished gratuitously to Subscribers in the Library Books.

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All the NEW BOOKS of the present Season can be obtained in succession at this Library by Subscribers at the Guinea per annum. Country and Family Subscriptions, Two to Six Guineas per annum. Book Societies according to arrangement. For list of new books and particulars, apply to William Marshall, 21, Edgware-road, near Hyde-park.

TO BOOK BUYERS.—Just Published, No. 17 of T. D. THOMPSON'S CATALOGUE OF SECOND-HAND BOOKS, in every department of literature, marked at very low prices. It may be had gratis on application, or will be sent post-free, on receipt of one stamp. No. 18 will be published on June 1. T. D. Thompson, 13, Upper King-street, Bloomsbury-square.

TO GENTLEMEN ABOUT TO PUBLISH.—HOPE & CO., 16, Great Marlborough-street, undertake the Printing and Publishing of Books, Pamphlets, Sermons, &c. The Works are got up in the best manner, promptly under the same charge, while in the Publishing Department every endeavour is made to promote an extensive sale. Authors will have considerably by employing Hope & Co., by whom the LITERARY TIMES is published monthly, price 2d.

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NOTICE OF REMOVAL.—DIURNAL REFLECTORS, by means of which gas may be dispensed with during the day, and natural light diffused in dark places. The Agency has been REMOVED from Tavistock-street TO 10, ST. MARK-LANE, Leadenhall-street, where all applications should be made to the Patentee's sole representative, MONS. CHAPPUIS fils, Foreign Manufacturers' Agent.

IMPORTANT TO PHOTOGRAPHERS.
XYLO-IODIDE OF SILVER.—This preparation is acknowledged by all who have tested it to be the best and most certain Chemical Compound hitherto discovered for taking Portraits on Glass. It acts with astonishing rapidity and produces Negatives of great beauty and vigour. Printed Instructions for use with each bottle.—Prepared solely by K. W. THOMAS, Chemist, &c., Manufacturer of Pure Photogenic Chemistry, 10, Pall Mall, London.

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LONDON, SATURDAY, APRIL 24, 1882.

REVIEWS

Narratives from Criminal Trials in Scotland.
By John Hill Burton. 2 vols. Chapman & Hall.

WE cannot say that Mr. Burton is the most accomplished or successful of story-tellers; but at the same time we are disposed to admit that some of the narratives in these two convenient-sized volumes are placed before the reader with skill, and that they possess considerable interest. By far the most important paper in the series is that which gives an account of the trial and execution, on the 11th of April, 1705, of Green, the captain of an English merchant vessel, for piracy alleged to have been committed against Captains Stewart and Drummond and the crew and cargo of the *Speedy Return*,—a ship fitted out by the Scotch Darien Company. In this narrative we are made acquainted for the first time with many details respecting the Darien Company and its operations: we are enabled to see the workings of the national spirit which that enterprise excited in Scotland immediately before the Union; and Mr. Burton has made a happy use of his professional learning in elucidating certain events full of novelty and romance. Assuredly none of the other stories which Mr. Burton has here collected are entitled to the same degree of praise. The story of the persecution of the Clan Macgregor is pretty familiar to most readers of historical fiction. The Burning of the Castle of Frendraught, the stronghold of the northern branch of the Crichtons, is in itself a disagreeable subject, and Mr. Burton has treated it disagreeably. Trials for witchcraft are all so much alike, and are now so generally estimated at their proper value, that for a season we should be glad to receive no additions to our stock of these grotesque marvels. The account given of the Ogelvie case, in the chapter on Trials for Poisoning, is on the whole vigorously written:—but that is more than can be said for the somewhat tedious essays on the persecutions which took place in Scotland against Covenanters, Roman Catholics, and Episcopalians.

The faults of Mr. Burton as a writer of this kind of narrative are, want of liveliness, of rapidity, of point, and of humour. His style is not always free from inaccuracies of expression, which jar upon the critical sense; and his pages are painfully deficient in those luminous and pregnant sentences which carry a story with ease and gaiety over deserts of detail. We must warn Mr. Burton also—and not only him, but also all story-tellers—against the dangerous experiment of seeking to supply the place of successful description by introducing lengthy and quaint passages from original authors. It is the business of a story-teller to reduce and assimilate all old materials,—and extract out of them, for the benefit of his readers, a perfectly new version, which while it has all the substantial accuracy of the primitive authorities, shall possess at the same time all the brilliancy and polish of modern composition. We shall best enable our readers to appreciate Mr. Burton's volumes by laying before them an outline of the Darien narrative.

It appears that Mr. Burton found accidentally a few years ago, in an old oaken chest in a cellar of the Advocates' Library, a mass of original papers connected with the history and concerns of the Darien Company:—and his present account of the trial of Captain Green is drawn mainly from the materials so obtained.

The Darien Company was projected by William Paterson, the ingenious and restless Scotchman who is said to have projected the

Bank of England. An act of the Scots Parliament was obtained, in 1695, incorporating the subscribers to the Darien Company, and directing that half the total capital of 600,000*l.* should be reserved for natives of Scotland, and the other half be offered to foreigners,—including in that phrase Englishmen. Englishmen, however, were at that time in no humour to assist Scotch adventurers with money; and the Parliament at Westminster adopted violent, but effectual steps to prevent any assistance being afforded south of the Tweed to Paterson and his colleagues. The Company, therefore, had to confine their appeal to Scotland:—and the appeal was not made in vain. People of all ranks came forward to support the projectors. But the poverty of Scotland at the end of the seventeenth century compelled the Company to reduce the specified capital by one third (to 400,000*l.*); and it required a prodigious effort to fill even that limited subscription list. From March to August, 1696—five months—was occupied in completing the subscription for the 400,000*l.*, in spite of the strong national feeling which existed in favour of the undertaking. One hundred and fifty years later, in 1846, forty times the capital of the Darien Company was authorized in less time for making railways in North Britain. In King William's time public companies had right royal notions of what could be done with a joint-stock capital. What the Darien directors intended to do, Mr. Burton shall describe.

"To the question, what was to be done with the money thus collected? the answer might be given in the brief expression—Everything. The company were to trade in all kinds of commodities to all parts of the world. They were to be ship-owners, agriculturists, and manufacturers. The minute-books show, in rich confusion, engagements for the purchase or making of serges, swords, pistols, stockings, shoes, nails, combs, buttons, knives, barrels of ale, hides, horn-spoons, and hunting-knives. They began to build warehouscs beyond the city wall of Edinburgh, and close by the Bristo Port. Conducting all their operations on a grand and liberal scale, their edifices were erected in the style of the French palaces. A fragment of one of them, noticeable for its commanding and symmetrical design, still exists, and, alas! too characteristically serves the purpose of a pauper lunatic asylum for the city of Edinburgh. The company were to be the general underwriters and bankers for Scotland. While the present writer was examining their books, a hard, metallic substance dropped out of one of them, and rang upon the floor; it was the copper plate on which the blank for their bank-notes was engraved. A check-book showed that they had issued them to the extent of several thousands of pounds. But the grand project of the company, and that in which it suffered so disastrous a shipwreck, was announced in these terms:—'Resolved, that a settlement or settlements be made with all convenient speed upon some island, river, or place in Africa or the Indies, or both, for establishing and promoting the trade and navigation of this company.' Here we find abundant traces of the restless organising spirit of Paterson. The committee of foreign trade have repeated entries in their minutes about 'several manuscript books, journals, reckonings, exact eliminated maps, and other papers of discovery in Africa and the East and West Indies, produced by Mr. Paterson,' and 'upon hearing and examining several designs and schemes of trade and discovery by him proposed,' it was resolved, 'that some particular discoveries of the greatest moment to the designs of this company ought to be committed to writing and sealed by Mr. Paterson, and not opened but by special order of the court of directors, and that only when the affairs of the company shall of necessity require the same.'

The manifold undertakings contemplated by the company in Scotland seem to have been presently abandoned for the grand enterprise of colonizing the Isthmus of Darien; and accordingly an expedition was sent to the Gulf of Mexico with all possible speed. The expe-

dition effected a settlement on the coast, and put together the rudiments of a colony:—and they did no more. For then burst upon them the pestilences which devastate the equatorial regions of America;—and added to the ravages of fever was the fierce opposition of the Spanish, Dutch, and English interests. There seems to have been a singular absence of practical ability both in the management of the company at home and in the government of their colony abroad. Democracy and fanaticism in their wildest forms left the adventurers in the American wilderness an easy prey to the evil influences which surrounded them. Imitating the ecclesiastical policy of Spain as concerned her colonies, the Edinburgh directors were careful to provide a Presbyterian establishment for a people not yet civilized or collected; and how the measure operated, Sir John Dalrymple shall inform us.

"According to Sir John Dalrymple, the clergymen endeavoured to stretch their discipline very far. He says—what, however, we have not seen any earlier authority for—that 'they exhausted the spirits of the people, by requiring their attendance at sermon four or five hours at a stretch, relieving each other by preaching alternately, but allowing no relief to their hearers. The employment of one of the days set aside for religious exercise, which was a Wednesday, they divided into three parts—thanksgiving, humiliation, and supplication, in which three ministers followed each other. And as the service of the Church of Scotland consists of a lecture with a comment, a sermon, two prayers, three psalms, and a blessing, the work of that day, upon an average of the length of the service of that age, could not take up less than twelve hours, during which space of time the colony was collected, and kept close together in the guard-room, which was used as a church, in a tropical climate, and in a sickly season."

In a very short time the colony at Darien was broken up,—and the surviving members of the expeditions which had arrived there from Scotland barely escaped with their lives out of the severe hardships which in the end fell upon them. It is no part of our intention to defend on moral grounds the conduct of the English Government; but we are glad that Mr. Burton has the candour to admit that Paterson and his companions, if they had possessed sufficient power, would not have hesitated for a moment to exercise over others the oppression which finally overwhelmed themselves. The truth is, that the law of the strongest was the only law recognized on the Spanish Main, from the days of Drake to those of Anson.

The Scottish people were violently incensed against the English in consequence of the failure of the Darien colony. The national pride had been wounded,—and it is certain that to some extent the national pocket had been impoverished by that discomfiture. Who can wonder, therefore, that at Edinburgh there was deep resentment? In 1703, a ship called the *Anandale*, chartered by the Darien Company, was seized by English Custom House officers in the Downs, —and, as it appears to us, justly condemned in the Court of Exchequer as a *derelict* under the charters granted to the East India Company. The news of this seizure created intense excitement in the southern parts of Scotland, and there was a cry for vengeance so loud and strong that it threatened to render abortive the negotiations then in progress for the Union. In July 1704, an English ship, called the *Worcester*, commanded by Capt. Green, was driven by stress of weather into the Frith of Forth; and the active members of the Darien Board seem to have at once conceived the bold design of seizing and holding her by main force, as a reprisal on the English nation. By means of an admirable manœuvre, the seizure was accomplished on the 12th of August; and no time

was lost in indicting Capt. Green and his crew for the capital offences of piracy and murder alleged to have been committed in the East Indies against the crew of the Scots ship, the *Speedy Return*, commanded by Capt. Stewart, and having on board as supercargo a Capt. Drummond. At this time of day, nobody believes a syllable of that indictment. Green and his comrades had fallen into the hands of men who were determined to obtain victims,—and therefore they were condemned to suffer death on the sands at Leith. But the English ministry, in the mean time, were not idle spectators of the indignity which was offered to their country by the violent proceedings at Edinburgh; and Mr. Burton has managed to convey a tolerably vivid sense of the awkward position of the Privy Council of Scotland trembling before the violence of the mob in their own capital, and filled with awe at the power of that distant supreme authority whose commands the law required them to obey. The execution was first fixed for the 4th of April 1705,—by the Queen's order, it was postponed to the 11th of the same month:—and then occurred the following scene.—

"On the day before the expiry of the reprieve—the 10th of April—the matter again came before the council, as it was necessary to decide whether the law should have its course, or the Queen's wishes should be carried out by a further postponement of the execution, until the inquiry contemplated by her advisers had been completed. It was a nervous deliberation. The excitement of the people was deep and fierce, and—an ominous phenomenon, always indicative in Scotland of the nation being stirred from its heart—people flocked to Edinburgh from distant parts of the country, as they did thirty years afterwards to the execution of Porteous. The council, even as its proceedings appear on its own minutes, showed itself incompetent to deal with such a crisis. The Queen and England were on one side, and the mob on the other, and it would take no courageous stand. Three voted for a further reprieve—three voted against it. The others who were present would not vote. In this inequality it lay with the chancellor to decide the question by his casting vote. He declined exercising this offensive privilege; since there were others present who might give the votes which rendered it unnecessary, but would not. He said he was in favour of the reprieve, and was prepared to sign it, if those who had not voted would join him; but they would not. Thus, nothing was resolved on; but the mere neutrality was fatal, for the previous decision of the council, which appointed the convicts to be executed next day, remained unaltered. On the 11th, the great central thoroughfare of Edinburgh—the High Street—was filled with a menacing mob—national, rather than local. It was clear to every one who walked abroad that day that there would be violence and slaughter ere night; how much, or in what quarter, were the chief questions. The privy council assembled in their chambers beneath the Parliament House, and the mob swarmed in the space in front and upwards to the ditch of the castle, in which, for better security, the prisoners were kept. It was known that 'a flying post'—one of those who had so frequently arrived of late—had come from the court in London, and the mob were excited to the point of outbreak by the belief that it brought a pardon or reprieve to the prisoners. The communication from Her Majesty alluded calmly and almost sadly to the reasons which had been given for a belief that Drummond and his crew were still alive. It contained some further documents supposed to bear on the point—affidavits as to vessels which had brought the latest news from India, yet did not mention any piracy corresponding to that of which Green had been found guilty,—and the like. The contents of the despatch showed how anxious the Queen's advisers in England were to avert the catastrophe, were it possible. In the end, however, she left the question in the hands of the council, recommending it to their 'calmness and consideration.' It was decided that Green himself, Madder the mate, and Simpson the gunner, should be executed; the others were reprieved, and, subse-

quently, were quietly released. The mob outside, from whom violence was every moment expected,—who, indeed, had already begun to make themselves heard against the outer door of the council chamber,—learned with savage joy that three victims were to be executed, and had been despatched to Leith. A detachment of the crowd hurrying in that direction, relieved the anxious councillors. The chancellor thought he might safely go home in his coach. As he entered it he was cheered, but somehow his leaving the council created suspicion in the mob, and they made a rush on his vehicle, from which he narrowly escaped alive, finding refuge in Milne's-court, a *cul-de-sac*, where his followers defended him until the crowd, satisfied that the original victims were to be sacrificed, followed their fellows to a more inviting spectacle."

Such was the end of Green and his companions. They were certainly condemned unjustly, and their execution is a disgrace to the modern judicature of Scotland.

We now enter on the romance of Captain Drummond—the personage for whose alleged murder Green was hung.—

"In the affidavits already alluded to, it is stated that the vessel, the *Speedy Return*, of which Captain Stewart was master, and Captain Drummond supercargo, sailed from Britain in May, 1701, and after touching at various places, reached Madagascar. While Drummond and some others were there on shore, a band of pirates were said to have seized the vessel, and conveyed her to Rajapore, where she was burned. If this were true, a piracy had occurred, but it was far distant from the spot where Green was alleged to have seized the vessel. In the year 1729 there was published a curious volume rivaling Robinson Crusoe in interest, called 'Madagascar, or Robert Drury's Journal during Fifteen Years' Captivity in that Island.' He states that he was but a youth of fourteen when he was shipwrecked, with the rest of the crew of the ship *Degrave*, on the coast of Madagascar. There he found 'Captain Drummond, a Scotchman,' who, he says, was left ashore on his vessel being taken by pirates, and was accompanied by a Captain Stewart. Drummond appears several times among Drury's adventures, ever in a resolute, adventurous, and fierce character. He had been induced, it seems, under fallacious hopes, to put himself in the hands of the king of the district, who, under the effect of toake, immediately boasted, as the interpreter told Drummond, that the gods had sent the white men to him, and they should not leave him while he lived. 'As soon,' says the narrative, 'as Captain Drummond understood this, his colour rose, and looking as sternly as the king, he replied, 'Let him know that if I could have suspected this beforehand, he should never have seen my face alive; I would have sent some of their black souls to hell. It is not their gods—it is nothing but fortune and chance has put me into his power, and by fortune I may be delivered from him.' Instead of resenting this, 'the king, seeing Captain Drummond go away in a passion, to appease him, sent one of his generals with an ox for us to kill, and desired the captain to make himself easy; we should be well provided for; if we could eat an ox every day, we should have it.' Nor when Drummond, in attempting to escape, shot one of the king's attendants, did the cunning savage betray wrath. In fact, he had made up his mind to make the gallant Scotsman's prowess a terror to his enemies; and made a proposal that the white men, whom disasters at sea had thrown on his territories, should enter his service, Drummond taking the command of his armies, and the others being dispersed in different bodies. The white men were allowed to hold a meeting to deliberate on their answer. Then Drummond proposed a project, as original as it was bold; to seize the king, his sons, and his wives, and forming themselves in a body, protected by the presence of their prisoners from attack by missiles, fight their way across the island to Dauphine—the old deserted French settlement—where European vessels sometimes touched. The first part of the project was executed with entire success in the king's capital, and in the middle of a vast native force. The captors and their captives started on their strange journey, the dusky hordes

of native troops hovering, almost paralysed by astonishment, in the rear of the little phalanx, and uttering wild lamentations. For four days the journey was pursued under intense hardships and difficulties. Then the spirit of many of the white men seems to have been broken; for, contrary to Drummond's earnest exhortations, they bought relief and aid, with promises of peace, from their pursuers, by releasing their prisoners one by one. The king himself was the last released, under ample assurances that the little band might proceed unmolested. In the night, Drummond disappeared along with Stewart and a person who, in the narrative, was named Bembo. It was not mere selfish flight—they returned immediately with a force from a neighbouring hostile tribe: but it was only to find the mutilated corpses of their comrades, who, all but the boy Drury, were slaughtered. Drummond, however, never left the island. He was for some years a renowned warrior under the chief in whose territories he found refuge; and a terror to the tribe who had perfidiously slain his weaker brethren. When, fifteen years afterwards, Drury found his way to the other side of the island, he made inquiry about the fugitives of a man named Dove. 'By him,' he says, 'I understood that Mr. Bembo got to England, but Captain Drummond never got off the island, he being killed, though the particular manner and occasion he could not inform me. But they told me one remarkable piece of news, for the truth of which I must refer my readers to further inquiry. They said that this Captain Drummond was the very same man for whose murder and his crews', one Captain Green, commander of an East India ship, was hanged in Scotland.' If we suppose Drury's work to be an attempt to pass a fiction as a true narrative, such a series of incidents, connecting Drummond with the spot where two of his crew asserted that he had been left, is precisely what an ingenious forger would dovetail into his scheme. Though the marvellous character of Drury's narrative, however, did subject it for a time to suspicion, it obtained, on examination, a character for veracity; and it is stated in the 'Bibliothèque Universelle des Voyages,' that subsequent inquirers have found his statements of the geography, the natural history, the manners of the people, and the conspicuous men of the time, remarkably accurate. But, besides this general testimony, there remains a minute and curious piece of incidental evidence connecting itself with the person named Bembo. In the 'Gentleman's Magazine' for 1769, there is an account of William Benbow, a son of the gallant admiral, whose last conflict had been at once a boast and a scandal to his countrymen, in the gallantry of the commander and the baseness of his officers. The author of that notice regrets that a memoir, written by William Benbow, was accidentally consumed, and proceeds to say: 'The most curious and interesting part of it was that in which he gave an account of the crew of the *Degrave*—East Indian—seizing after their shipwreck a black king, his queen, and son in Madagascar, and marching with them over part of the island, and of his escaping from his companion to port Dauphine.' And then, referring to Drury's work, he says: 'Mr. Benbow's narrative is a strange confirmation of the truth of this journal, with which, so far as it went, it exactly tallied.'

Mr. Burton will do well when he next ventures on a volume of light literature to exercise greater care in the selection of his topics than he has manifested on the present occasion:—and if he can exchange the formalities of a Scotch lawyer for the easy air of a fluent novelist, he may hope to write books more full of entertainment than the present.

The Clouds of Aristophanes. The Greek Text, with a Translation into Corresponding Metres, and Original Notes. Pickering.

THE principles of translation so ably advocated and exemplified by Mr. Conington in his version of the 'Agamemnon' and Professor Blackie in his 'Æschylus' are beginning to spread. The anonymous author of the work before us is a worthy disciple of the same school. He has made it his study to combine, as far as possible, faithful

and even literal accuracy of rendering with a correspondence, if not identity, of metre. A translation combining both these qualities in perfection would be allowed to be perfect, considered merely as a translation:—and the nearer a translator can approximate to this standard the better will his work be. But absolutely to reach it—to produce a version expressing the true sense of the original, neither more nor less, and also in the same poetical form as that chosen by the author—*hoc opus hic labor est*. It is not enough to say that such an achievement is difficult. The differences between the ancient and the modern languages are so numerous and so essential as to render it impossible. Yet, though perfection, here as elsewhere, is unattainable,—those who would wish to excel must make it their aim.

The translation before us is a most successful performance. Not only the meaning and metres of Aristophanes are faithfully represented, but also his tone and spirit—his sparkling wit, his pointed railery, his broad farce, his poetical flights, and the manly vigour of his sober moods. Even the puns and other almost untranslatable turns of expression are not lost to the English reader. To give some idea of the translator's style of rendering, we will quote one or two passages. The first is taken from the scene in which old Strepsiades first obtains an interview with Socrates,—who is introduced as profoundly meditating in a basket suspended aloft.

Strepsiades. Socrates! Socrates!
Sweet Socrates! Socrates! Socrates!
Socrates. Mortal! why call'st thou me?
Streps. O, first of all, please tell me what you are doing.
Soc. I walk on air, and contem-plate the Sun.
Streps. O then from a basket you condemn the Gods, And not from the earth, at any rate?
Soc. Most true.
I could not have searched out celestial matters Without suspending judgment, and infusing My subtle spirit with the kindred air. If from the ground I were to seek these things, I could not find: so surely doth the earth Draw to herself the essence of our thought. The same too is the case with water-cress.
Streps. Hillo! what's that?
Thought draws the essence into water-cress? Come down, sweet Socrates, more near my level, And teach the lessons which I come to learn.
Soc. And wherefore art thou come?
Streps. To learn to speak.
For owing to my horrid debts and duns, My goods are seized, I'm robbed, and mobbed, and plundered.
Soc. How did you get involved with your eyes open?
Streps. A galloping consumption seized my money.
Come now: do let me learn the unjust Logic That can shirk debts: now do just let me learn it. Name your own price, by how the Gods I'll pay it.
Soc. The Gods! why you must know the Gods with us Don't pass for current coin.
Streps. Eh? what do you use then?
Have you got iron, as the Byzantines have?
Soc. Come, would you like to learn celestial matters, How their truth stands?
Streps. Yes, if there's any truth.
Soc. And to hold intercourse with yon bright Clouds, Our virgin Goddesses?
Streps. Yes, that I should.
Then sit you down upon that sacred bed.
Streps. Well, I am sitting.
Soc. Here, then, take this chaplet.
Streps. Chaplet? why? now, never, Socrates!
Don't sacrifice poor me, like Athamas.
Soc. Fear not: our entrance-services require All to do this.
Streps. But what good comes of it?
Soc. You'll be the flower of talkers, prattlers, gossips: Only keep quiet.
Streps. Zeus! your words come true!
I shall be flour indeed with all this peppering.
Soc. Old man sit you still, and attend to my will, and hearken in peace to my prayer,
O Muses and King, holding ether in your swing, O measureless infinite Air; And thou glowing Ether, and Clouds who enwreath her with thunder, and lightning, and storms, Arise ye and shine, bright Ladies Divine, to your student in bodily forms.
Streps. No, but stay, no, but stay, just one moment I pray, while my cloak round my temples I wrap.
To think that I've come, stupid fool, from my home, without either heater or cap!
Soc. Come forth, come forth, dread Clouds, and to earth your glorious majesty show:
Whether lightly ye rest on the time-honoured crest of Olympus environed in snow,

Or tread the soft dance 'mid the stately expanse of old Ocean, the nymphs to beguile,
 Or stoop to enfold with your pitchers of gold the mystical waves of the Nile,
 Or around the white foam of Mæotis ye roam, or Mimas all wintry and bare,
 O! hear while we pray, and turn not away from the rites which your servants prepare.
Chorus. Clouds of all hue,
 Rise we aloft with our garments of dew,
 Come from old Ocean's unchangeable bed,
 Come, till the mountain's green summits we tread,
 Come to the peaks with their landscapes untold,
 Gaze on the Earth with her harvests of gold,
 Gaze on the rivers in majesty streaming,
 Gaze on the lordly, invincible Sea,
 Come, for the Eye of the Ether is beaming.
 Come, for all Nature is flashing and free.
 Let us shake off this close-clinging dew
 From our members eternally new,
 And sail upwards the wide world to view.
 Come away! Come away!

Our next and last extracts come from the humorous representation of the way in which young Pheidippides applies to practice the lessons which he has learnt in the school of the Sophists.—

Chorus. What a thing it is to long for matters which are wrong!
 For you see how this old man
 Is seeking, if he can
 His creditors to trepan:
 And I confidently say
 That he will this very day
 Such a blow
 Amid his prosperous chancels receive, that he will deeply
 deeply grieve.
 For I think he will discover what has long been boiling
 over,
 That his son has learned the way
 All justice to gainsay,
 Be it what or where it may:
 That he'll trump up any tale,
 Right or wrong, and so prevail.
 This I know.
 Yea! and perchance the time will come when he shall wish
 his son were dumb.
Streps. Oh! Oh!
 Help! Murder! Help! O neighbours, kinsfolk, townsmen,
 Help, one and all, against this base assault,
 Ah! Ah! my cheek! my head! O me, poor devil!
 Wretch! do you strike your father?
Phcid. Yes, Papa.
Streps. See! See! he owns he struck me.
Phcid. To be sure.
Streps. Scoundrel! and parricide! and house-breaker!
Phcid. Thank you: go on, go on: do please go on.
 Encore! Encore! I revel in reproaches.
Streps. O probed Adulterer.
Phcid. Roses from your lips.
Streps. Strike you your father!
Phcid. O dear yes: what's more
 I'll prove I struck you justly.
Streps. Struck me justly!
 Villain! how can you strike a father justly?
Phcid. Yes, and I'll demonstrate it, if you please.
Streps. Demonstrate this! O yes, quite easily.
 Come, take your choice, which Logic do you choose?
Streps. Which what?
Phcid. Logic: the Better or the Worse?
Streps. Ah, then, in very truth I've had you taught
 To reason down all Justice, if you think
 You can prove this, that it is just and right
 That fathers should be beaten by their sons!

Phcid. How sweet it is these novel arts, these clever words
 to know,
 And have the power established rules and laws to over-
 throw.
 Why in old times when horses were my sole delight, 'twas
 wonder
 If I could say a dozen words without some awful blunder!
 But now that he has made me quit that reckless mode of
 living,
 And I have been to subtle thoughts my whole attention
 giving,
 I hope to prove by logic strict 'tis right to beat my father.
Streps. O! buy your horses back, by Zeus, since I would
 ten times rather
 Have to support a four-in-hand, so I be struck no more.
Phcid. Peace. I will now resume the thread where I
 broke off before.
 And first I ask: when I was young, did you not strike me
 then?
Streps. Yea: for I loved and cherished you.
Phcid. Well solve me this again,
 Is it not just that I your son should cherish you alike,
 And strike you, since, as you observe, to cherish means to
 strike?
 What! must my body needs be scourged and pounded black
 and blue
 And yours be scatheless: was not I as much freeborn as
 you?
 "Children are whipped, and shall not sires be whipped?"
 Perhaps you'll urge that children's minds alone are taught
 by blows:
 Well: Age is Second Childhood then: that everybody knows.
 And as by old experience Age should guide its steps more
 clearly,
 So when they err, they surely should be punished more
 severely.

Streps. But Law goes everywhere for me: deny it if you
 can.
Phcid. Well, was not he who made the law, a man, a
 mortal man,
 As you or I, who in old times talked over all the crowd?
 And think you that to you or me the same is not allowed
 To change it, so that sons by blows should keep their
 fathers steady?
 Still, we'll be liberal, and blows which we've received
 already
 We will forget, we'll have no ex-post-facto legislation.
 —Look at the game-cocks, look at all the animal creation,
 Do not they beat their parents? Aye: I say then, that in
 fact,
 They are as we, except that they no special laws enact.

The Preface contains some observations on the writings of Aristophanes and on the high estimation in which they have been held by eminent men of all ages. The remarks quoted from Mr. Sewall must not be entirely passed over. "Men smile when they hear the anecdote of one of the most venerable fathers of the Church (St. Chrysostom) who never went to bed without Aristophanes under his pillow. But the noble tone of morals, the elevated taste, the sound political wisdom, the boldness and acuteness of the satire, the grand object, which is seen throughout, of correcting the follies of the day and improving the condition of his country,—all these are features in Aristophanes, which, however disguised, as they intentionally are, by coarseness and buffoonery, entitle him to the highest respect from every reader of antiquity." Excellent notes are appended to the Greek text:—which is that of Dindorf, with a few slight variations.

The Roman State, from 1815 to 1850. By Luigi Carlo Farini. Translated from the Italian by the Right Hon. W. E. Gladstone. Vol. III. Murray.

THIS volume of Farini's history brings down the narrative of Roman events, and collaterally of the events of the rest of Italy, from the flight of the Pope, in November 1848, to the landing of the French troops under General Oudinot, at Civita Vecchia, in April 1849. We find the same merits and the same faults in the present volume as we found in its predecessors [*Athen.* No. 1235]. The merits are—extreme fullness of detail, very valuable in a history all the secret facts of which have not yet been made public,—the careful presentation of interesting original documents, necessary to an accurate appreciation of motives and events,—and a style of writing lucid, grave, and showing indubitable evidences of no ordinary depth of feeling on the writer's part in regard to the transactions related. The faults, even more conspicuous in this than in the former volumes, are—great narrowness of view,—a tetchy, sour, all-carping disposition, which suggests the reflection that the author, however fitted to criticize with severity in writing the conduct of parties in the Italian Revolution, must have been precisely one of the men who in action would have hampered the movements of any party,—and, above all, a vehement and fierce enmity to those who led the popular side of the struggle, which stamps his narrative with a marked character of one-sidedness and partiality. Signor Farini's own point of view, so far as we can detect it, seems to correspond most nearly with that of Gioberti and the partisans of Charles Albert; but, throughout his work, there is a far greater tenderness towards the Pope and all the promoters of the ecclesiastical policy than is common even with the most moderate of the Italian reformers. At least, in the actual struggle between the Republic and the Papacy, the Papacy always has his pity and the Republic his vituperations. The probability is, that, if poor Margaret Fuller's history of the Italian movement had survived, we should have had in her more friendly and enthusiastic sketches from the other side an ample corrective of Farini's

representations; but in the absence of such corrective, it becomes the English public to read the work with a good deal of distrust and reservation, not with respect so much to the actual facts stated, as to the colouring given to them by the author's comments and reflections. So received, the book will be found of service in clearing up many incidents in the notable struggle of 1848-49. Nowhere, for example, have we seen so detailed and authentic an account of the whole circumstances of Pio Nono's flight from Rome as that which follows,—some parts of which, we believe, will startle those who have not hitherto known by whom and how that momentous event was arranged and carried out.—

"When, on the evening of the 16th of November, he [the Pope] had addressed to the Foreign Ministers who surrounded him the words which I recited in the last Book, it is plain that he meant to invite them to aid him both by advice and action. The Duc d'Harcourt was the French ambassador, Martinez de la Rosa the Spanish, the Count de Spaur the Bavarian; and the last, in the absence of the Austrian Minister, discharged the duties which belonged to that Legation. The Duc d'Harcourt, as a gentleman of a nature frank, generous and lively, with perhaps a dash of levity, as is common with the French, and of opinions sincerely liberal, besides his profound indignation at the outrages committed, felt a reverential commiseration for the Pope, and devoted himself to him accordingly, that is to say, both to encouraging him, and to procuring him encouragement from the French Republic. Martinez de la Rosa, as an upright and liberal-minded man, and a poet of vigorous fancy, was disturbed in mind, and heated in imagination, by that dismal sight of the Vicar of Christ chained to the car of a popular triumph. His Castilian pride, his poetical enthusiasm, his Catholic zeal, kindled into flame; and if amidst that redundancy of emotions he could listen at all to the dictates of political expediency, perhaps there may have shot across his excited mind the hope of deserving so well at the Pontiff's hands as to incline him to those accommodations with his own country which he had in view. Spaur, almost a Roman through long residence, fixed habits, and his Roman marriage, loathed the Italian revolution even before it had run into such excess; while as a German, an agent for Austria, and an anti-liberal politician, which he was, he had at all times caballed against it, as far as circumstances, together with cunning and practice in intrigue, which served him instead of knowledge and ability, would permit. His wife lent him the effective assistance of an ardent susceptibility; which, on the decline of her much-courted beauty, had betaken itself to the poetry of a fashionable and ostentatious devotion, and to the interests of the party which affects the name of Catholic. These foreign ministers were ready and devoted counsellors and allies: those of Italy were less acceptable and less available."

"Nor was it the ambassadors alone, but the relatives also and attendants of the Pope, who were aware of his serious deliberations, and of the necessity of bringing them to an issue. Even among the Constitutionalists, there were those who, on being made aware of his secret thoughts and sorrows, conceived there was no other way of rescuing the constitutional Throne from its dangers, than by restoring the Sovereign to such liberty as would enable him to exercise his prerogative, which in representative States is the very basis of free institutions. Among his relatives and attendants, there was constant discussion about the mode of effecting it: and the few Constitutionalists, who were admitted to confidential conversations, assented to the Pope's departure, yet considered that he ought not to quit his dominions, but to retire to Civitá Vecchia, where the navies of his allies might secure him from any kind of violence until Rome should subside into tranquillity, or until the seat of government could be shifted to Bologna, which appeared to be steady in its allegiance. * Cardinal Antonelli, who was Prefect of the Sacred Palaces, was, from his rank, his neuterness, and his tried zeal, the natural person to take the charge in chief of any measures undertaken for the safety and freedom of the Pope. What dealings he may have

had with foreign ministers, I am not able to say; but thus much I can aver, that this same Cardinal Antonelli did himself confidentially open his mind to some Constitutionalists, who in those days of peril were testifying their loyalty to the Sovereign, and to the Fundamental Statute. And I can testify that, with a certain person, in his own apartments (being those which Pius VII. had inhabited immediately after his return from exile), he discussed, with easy and kindly familiarity, the manner of withdrawing Pius IX. from Rome; proposed to let him drive out some day through the city, either for recreation, or else to repair to St. Peter's, in order that thus his being seen moving outwards, on the day to be fixed for his departure, might create the less suspicion; and appeared to approve of the advice, that he should not quit his dominions, but should repair to a spot where he might nominate a ministry and govern through it according to the Fundamental Statute; lastly, he avowed it to be desirable that some of the constitutional party should follow after the Pope, in order, as it were, to give a pledge of his firm intention to maintain the constitution. It is well to record even these minutiae, inasmuch as they are of a nature to assist in forming sound conclusions respecting individuals and parties. The preparations for the departure and the journey were made by the Count Spaur, with the privity and assistance of the Duc d'Harcourt and of Señor Martinez della Rosa. The definitive decision was taken secretly by these foreign ministers, with the Pontiff himself and Cardinal Antonelli. All three were thoroughly devoted and zealous; all three recommended departure; but, agreed up to this point, they were not similarly agreed in the choice of the spot to which Pius IX. should repair. The Duc d'Harcourt wished him to be in the charge of France, Martinez della Rosa in that of Spain. It does not seem that Spaur gave any express opinion; but it subsequently became plain, that he wished to bring him into the Neapolitan dominions. The Pope showed an inclination to accept the offer of French shelter and aid; but the uncertain state of the French Government kept his decision in suspense. The election of a President of the Republic was close at hand; Pius IX. trusted Cavaignac, and did not trust his rival, Bonaparte; time, however, would be the best counsellor; and this, accordingly, might be gained in some sort of neutral sojourn before setting foot in France. The offers, again, of Catholic Spain were most acceptable, but the continental Spanish territory was remote: the Balearic Isles were nearer, and there a halt might be made; but there was no Spanish steamer ready to sail for them; he might in the meantime land in some port of a neighbouring State, such as Gaeta, whither the Spanish vessel might come to take him on board. It was thought that at all events preparations for departure should be made by two routes, so that in case there should be obstacles to the journey on one of them, the other might be tried; and that the Duc d'Harcourt might fitly hold in readiness a French vessel at Civitá Vecchia, while Martinez della Rosa should procure a Spanish one to be sent to Gaeta. Thus both the ambassadors were satisfied. The one thought, that the honour and the boast of sheltering the Pontiff within her territory was already secured for Spain. The other hoped, that the route by Civitá Vecchia would receive the preference, on account of its crossing over the depopulated Campagna of Rome, and being accordingly less hazardous than a road which passes through places more or less populous to the Neapolitan frontier; and that the Pontiff once embarked on board a French vessel, he would probably sail for the French territory, or, if he should touch the Balearic Isles, he would make but a short stay there. Spaur, however, was probably best pleased of all; because he had formed his plan for withdrawing the Pope from the dangerous protection of France, and knew that if he could be got to Gaeta, King Ferdinand would understand how to keep him there. Was Cardinal Antonelli, then, in concert with Spaur and the King of Naples? From the events which ensued, we may gather grounds for such a suspicion. * It was now the evening of the 24th of November; and while Count Spaur stationed a travelling carriage outside the gates of Rome, the Holy Father, with Monsignor Stella and Cardinal Antonelli, all in disguise, issued from the Quirinal by a side-door

which opens into an obscure alley, and, traversing the streets in an unpretending carriage, made for the spot agreed upon with Spaur. Meantime, D'Harcourt, who had gone to the Quirinal beforehand, continued there for a certain time, as if the Pope were still there, with the view of foiling the vigilance of the guard. For the same purpose, the lights were kept burning in the palace until the customary hour, and not a sign of anything strange was discernible. Later, the Duc d'Harcourt took his departure, and went post to Civitá Vecchia, where, as he hoped, the Pontiff was to arrive before day. But his Holiness had taken the road which leads by Terracina to Gaeta, and he was all the time travelling along it without any mishap. Cardinal Antonelli, Monsignor Stella, and Monsignor Borromeo followed him the same night. Monsignor Della Porta, and Monsignor Piccolomini, who were privy to the escape, but not to the secret intention of it, or the point to be made for, repaired to Civitá Vecchia, and from thence to Marseilles. The Countess Spaur accompanied her husband and the Pontiff; the most natural thing in the world, but one which was made the subject of ribald innuendoes. In case the scurrilous comments of those on the spot, whose sense of justice and of modesty is obliterated by passion, should reach to distant lands, history is bound to certify, that no low and shameless calumny can tarnish the reputation of Pope Pius IX. for purity of life. Of his household, of his relations of the few Constitutionalists that knew the escape was at hand, not one was invited to follow him. His nephew Luigi alone would seem to have had certain intimations. His brother Gabriel, Rosmini, and Montanari, who held themselves in readiness, had no inkling of it until the next morning, when they set out after the fugitives, without well knowing what route to take. Pius IX. reached Mola di Gaeta in the sacerdotal habit only, just as he had quitted Rome; and halted at a mean inn. It is said, he was vexed not to find the Spanish vessel which Martinez della Rosa had ordered to be off the coast. Spaur forthwith started for Naples; and, as is reported, conveyed to King Ferdinand a letter from the Pontiff, in which he requested hospitality for a short time. The King flew to Mola, and with every sort of reverential attention entertained the Holy Father to accept of entertainment within his Castle of Gaeta. The Pope assented, stating at the same time, that he was about to set out shortly in the direction of the Balearic Isles. If we are told that this prompt appearance of King Ferdinand, his ample proffers, and his devout homage, sprang from Catholic zeal, still it should not be forgotten, that he is as wily as other folks, and that he may well have had it at heart to gain the countenance of the Chief of Catholicism, and to rear his head anew as an absolute Sovereign under the very eye of the Vicar of that Triune God whom he had invoked in the solemn adjuration of the Constitutional Statute. Much more has been reported respecting the communications he held beforehand with Spaur and Antonelli, as well as about his opening conversations with the Holy Father, and the arts he employed to detain him; and the ensuing circumstances might lead us to give credit to many of those rumours, which, however, as we are without the means of proof, it would be idle to repeat."

We have given this extract at length, because it is perhaps the most interesting passage in the volume. There are several other junctures of the struggle, however, on which Signor Farini's intimate acquaintance with the circumstances enables him, in the same manner, to throw new light. The volume leaves us just at the threshold of the greatest event of the whole movement,—the heroic defence of the Roman Republic. This will form the subject of the next volume.

Lives of Northern Worthies. By Hartley Coleridge. Edited by his Brother. A New Edition, with the Corrections of the Author, and the Marginal Observations of S. T. Coleridge. 3 vols. Moxon.

TWENTY years ago the lives here reprinted were written for a provincial bookseller, with the intention that they should form part of

an extensive work.—They have been hitherto little known beyond the counties to which they relate, except to a few choice and peculiar readers used to hunt up everything written by a Coleridge. These will warrant our assertion, that the amount of thoughtful speculation, critical acumen, deep learning, and elegant fancy, in fragmentary forms, associated with the family name is so great as to constitute a singular literary appearance. Father, sons, and daughter alike seem to delight and excel in annotation: yet, if mind cannot be said to be misapplied, renown is assuredly frittered away by the preference of such a mode of expression. To the form in which Mrs. H. N. Coleridge's comments on the 'Biographia Literaria' of her father have appeared may be ascribed the inadequate recognition of the powers therein displayed,—powers which, under almost any other manifestation, in almost any other country, would have provoked compliments from the learned in prose and rhyme, and academic convocations to honour learning so distinguished in one of the graceful sex. In the republication under notice, besides the original notes, in which all manner of theories are started, we are favoured with the elder Coleridge's marginal comments on his son's work. The philosopher of Highgate did not, on paper, spare the rod with the view of spoiling his child. In one page we find him saying with Spartan severity—

"It is this petulant *ipse dixit* smartness and dogmatism, in which, as in a certain mannerism, a sudden jerkiness in the mood, and unexpectedness of phrase, something between wit and oddity, but with the latter predominant, the peculiarity certain, the felicity doubtful, he has caught Southey's manner (the only things which he might not profitably have taken from his maternal aunt's husband) that annoy and mortify me in Hartley's writings."

In more than one place the text of the son and the strictures of the father are harmonized by occasional "last words" from their surviving relative, the Principal of St. Mark's. These will give the volumes a charm for all initiated readers. By the many, however, before whom the book may be said to be fairly laid for the first time, the family habit and humour may be found to interfere with the clear and simple mode of proceeding essential to biographical success. A discursive and analytical spirit feeds itself—takes a pleasure in its own exercise and indulgence. Far from reserving itself for momentous occurrences or salient characteristics, it is apt to expatiate upon incidents which are merely secondary, to select traits comparatively unimportant. The process of alchemization which should be carried on unconsciously during the stages of preliminary research and study, so as to rectify the conception and to prepare (as it were) the colours of the style, leaving the artist free to devote himself wholly to the task of narration, seems antipathetic—may, almost impossible—to those of the class under study. They prefer to accompany and to contrast facts with a garland-work of philosophical deduction and ingenious conjecture; and though engaging and suggestive as essays, they grasp incident but weakly, and trace character with a vagueness that is felt to fall short of entire satisfaction. Something of the kind is admitted in the Rev. D. Coleridge's preface. These lives, says he, "upon the whole,"—

"may justly be regarded as biographical essays,—vehicles of remark and discussion, everywhere distinguished by keen observation, genial humour, and right feeling—often lawlessly digressive, yet never felt as an interruption, nor pursued to weariness; serious wisdom and varied knowledge, conveyed in the most delightful form. Thus forewarned, the reader will not desiderate either the documentary research, or the critical examination, which might be looked for in a less popular work."

The appellation given by Southey to the work, as "a gentle book with a blustering title," is also, in some degree, justified by the tone of the Lives of Marvell, Fairfax, and the Earl of Derby.—The earnest, rude, and stirring times of England's great changes, so fruitful in strong contrasts and "bold strokes"—so remarkable for the directness with which the aristocratic and the democratic principle met in the field of struggle, face to face, without mask, without thought of escape or of evasion—demand a warmer, more massive, more simple manner of portraiture for the worthies that figured therein than such as befits a critic like Richard Bentley or a "man upon town" like Congreve,—who also appear among the "worthies." There is something too much of demi-tint and hair-splitting, too much of weighing and pondering to be welcome when applied to buff coat and bandoleer. This seems to have ruffled the temper of the biographer's father,—who when it so pleased him could be direct enough in definition and in rebuke:—vide the following curiously illustrative note and comment from the life of Lord Fairfax. First, however, we must give a passage of text,—written, apparently, on Sir Roger de Coverley's famous principle. After Naseby fight,—

"The haste (says Hartley Coleridge) with which Charles was at last compelled to fly, as well as his little expectation of such a necessity, may be inferred from the fact, that his private cabinet or escutcheon fell into the hands of his adversaries. Thence were taken—rather say, stolen—those letters between Charles and his queen, which were afterwards published under the title of 'The King's Cabinet opened,' the common-place book of all after historians who have been unfriendly to Charles's fame. The expressions of amorous tenderness with which these epistles abound were peculiarly offensive to the rigid Puritans, who would have condemned a mother caressing her babe for *creature love*; but cooler heads have deduced proofs from this correspondence, that all Charles's concessions and advances to a pacification were mere artifices to gain time, and get rid of the Parliament. The truth seems to be, that Charles was as sincere as the political morals of the day required; nor were his adversaries at all stricter in their adherence to truth. Simplicity of speech was not the virtue of that age. Perhaps it is the rarest as the most difficult of virtues in all ages."

Now come the notes, which are characteristic.—

"The laws of war authorize, if they do not justify, the interception, detention, examination, and publication of all documents of a purely public nature,—as letters to and from ambassadors, commanders, &c. Hence we pass no censure upon Fairfax for availing himself of Goring's letter to Charles, or for the means he used to possess himself of it. But private correspondence, like private property, should always be sacred in war as in peace,—most especially the correspondence of husband and wife; and not the less so, because the husband and wife happen to be a king and queen. It was a most ungentleman-like act of the weekly-fast-ordaining Parliament or their agents to open Charles's letters to his wife, and all historians who make use of them to blacken his character ought to forfeit the character of gentlemen."

In what may be called the less masculine

"* How could a faithful historian avoid it? The Parliament had acted *ab initio* on their convictions of the King's bad faith, and of the utter insincerity of his promises and professions; and surely the justification or condemnation of their acts must depend on, or be greatly modified by the question—were these convictions well grounded, and afterwards proved to be so by evidence, which could without danger to the State be advanced? What stronger presumption can we have of the certainty of the evidences which they had previously obtained, and by the year after year accumulation of their suspicions had been converted into convictions? And was Henrietta an ordinary wife? Was Charles to her as Charles of Sweden to his spouse? The Swede's Queen was only the man's wife, but Henrietta was notoriously Charles's queen, or rather the He-queen's She-king—a commander in the field, meddling with and influencing all his councils. I hold the Parliament fully justified in the publication of the letters; much more the historian.—S. T. G."

portions of his task, Hartley Coleridge is seen to more advantage. His style is always poetical, and, for one who loved thoughts and conceits, fluent. Here and there, too, we come upon one of those pieces of epigrammatic characterization which are so relishing because of their pungency,—as, for instance, the following criticism on no less a critic than Bentley.—

"His critical skill was like those detergent acids which are excellent for removing stains, when such exist, but if applied needlessly, are apt to eat holes."

Sometimes, the desire for precision leads the writer into exception where only completeness can have been meant;—as, for instance, in the following.—

"Some beautiful notices of the Cliffords are to be found in Southey's 'Colloquies,'—a book that ought to be in every gentleman's and clergyman's library in the kingdom."

—It might have been supposed that the "gentleman" of necessity included "the clergyman,"—especially with one so orthodox.—Here is another shrewd bit of special pleading, possibly not altogether defensible in all its provisions as regards Voltaire, but applicable to a large class of lovers, haters, patrons, and professors. It is from a note to the life of Mason.—

"Voltaire had too great an intellect not to perceive the mightiness of Shakespeare,—too much sense to deny it,—and not heart enough to acknowledge it. Vanity was his ruling principle, but not that happy vanity which makes a man's own imaginary merit his horizon, beyond which he can see nor conceive nothing. He was keenly alive to superior excellence: he both saw and hated. * * In just the same spirit he sets Ariosto above Homer, and animadverts on the perverseness of the English, who continued to worship Shakespeare when their language could boast of a Cato. He knew well enough that he could make a better tragedy than Cato at a week's notice; while to move in the orb of Shakespeare he must have undergone a change in the inner man."

Illustrations like the above are not puerile and unimportant when applied to a writer so much of whose mind was given to commenting on and correcting others, and to a book in which the manner surpasses in value that of the material collected. Indeed, it was no light duty for a biographer writing in our days, when memoirs, journals, state papers, family correspondences, are so numerous and so patent, adequately to prepare himself to write the lives of persons so wide asunder in mind and estate as Countess Anne Clifford and Dr. Fothergill, the Quaker physician—William Roscoe and Capt. Cook, the discoverer (of whom Hartley Coleridge seems to have tired unaccountably when three parts through his task)—as Roger Ascham and Congreve.—The Life of Roscoe is probably the most complete and pleasing of this series. In the life of Dr. Fothergill may be discerned traces of that predilection for the quiet and peculiar sect to which the distinguished physician belonged which has been so curiously manifested in other humorists—Charles Lamb, for instance. But throughout the work there is no escaping from the fact, that the body of the text has been a labour, and the digressions and notes a pleasure. Who cannot perceive that the nourisher of crotchets was somewhat impatient of daily duties and necessary details in the following note, on Mr. Roscoe's appointment as librarian to Mr. Coke, of Holkham,—to which occasion is given by the passing mention of the name of a Liverpool bookbinder?—

"A word or two on the useful and elegant art to which Mr. John Jones owes his celebrity. Books, no less than their authors, are liable to get ragged, and to experience that neglect and contempt which generally follows the outward and visible signs of poverty. We do therefore most heartily commend the man who bestows on a tattered and shivering volume such decent and comely apparel, as may protect it from the insults of the vulgar, and the

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more cutting slights of the fair. But if it be a rare book, 'the lone survivor of a numerous race,' the one of its family that has escaped the trunk-makers and pastry-cooks, we would counsel a little extravagance in arraying it. Let no book perish, unless it be such an one as it is your duty to throw into the fire. There is no such thing as a worthless book, though there are some far worse than worthless; no book which is not worth preserving, if its existence may be tolerated; as there are some men whom it may be proper to hang, but none who should be suffered to starve. To reprint books that do not rise to a certain pitch of worth, is foolish. It benefits nobody so much as it injures the possessors of the original copies. It is like a new coinage of Queen Anne's farthings. That anything is in being, is a presumptive reason that it should remain in being, but not that it should be multiplied. The binding of a book should always suit its complexion. Pages, venerably yellow, should not be eased in military morocco, but in sober brown rusia. Glossy hot-pressed paper looks best in vellum. We have sometimes seen a collection of old whitey-brown black-letter ballads, &c., so gorgeously tricked out, that they remind us of the pious liberality of the Catholics, who dress in silk and gold the images of saints, part of whose saintship consisted in wearing rags and hair-cloth. The costume of a volume should also be in keeping with its subject, and with the character of its author. How absurd to see the works of William Penn in flaming scarlet, and George Fox's Journal in bishops' purple! Theology should be solemnly gorgeous. History should be ornamented after the antique or gothic fashion. Works of science, as plain as is consistent with dignity. Poetry, *simplex munditiis*."

The above may seem to some readers a peculiar review upon a book professedly filled with matter-of-fact details. It is nevertheless seasonable and necessary, since it is not the assemblage nor the digestion of such facts that gives a charm and a character to the volumes of these "Northern Worthies."

Claret and Olives, from the Garonne to the Rhone; or, Notes, Social, Picturesque and Legendary by the Way. By A. B. Reach. Bogue.

Mr. Reach went out as a "commissioner" for one of our daily contemporaries a year or two ago to inquire into the state of agriculture in France. Some of his letters on that subject appeared at the time; but many odds and ends of observation, memoranda respecting his personal adventures, and other matters remained in his portfolio as unsuited to the columns of a newspaper, and out of these fragments he has now made a book under the title of 'Claret and Olives.'

That the theme is wanting in novelty, is not Mr. Reach's fault. That it is not wanting in interest, he has to some extent proved; for his volume abounds in those slight but animated traits and touches which enable a reader to pursue without weariness the threads of familiar legends, anecdotes and descriptions. The best chapter in the book is one, reprinted from the journal referred to, on Jasmin, the provincial poet, but which was at the time transferred to the columns of the *Athenæum*. Here, however, is a passage of mingled protest and description, illustrating the pictorial powers of the writer—its subject being, the poetic misconception with regard to "the sweet South."

"Again in the banquet of the diligence, which, rolling on the great highway from Toulouse to Marseilles, has taken me up at Carcassonne, and will deposit me for the present at Beziers. We have entered in Languedoc, the most early civilised of the provinces which now make up France—the land where chivalry was first wedded to literature—the land whose tongue laid the foundations of the greater part of modern poetry—the land where the people first rebelled against the tyranny of Rome—the land of the Menestrals and the Albigenes. People are apt to think of this favoured tract of Europe as a

sort of terrestrial paradise—one great glowing odorous garden—where, in the shade of the orange and the olive-tree, queens of love and beauty crowned the heads of wandering Troubadours. The literary and historic associations have not unnaturally operated upon our common notions of the country; and for the 'South of France,' we are very apt to conjure up a brave, fictitious landscape. Yet this country is no Eden. It has been admirably described, in a single phrase, the 'Austere South of France.' It is austere—grim—sombre. It never smiles: it is scathed and parched. There is no freshness or ruralty in it. It does not seem the country, but a vast yard—shadeless, glaring, drear, and dry. Let us glance from our elevated perch over the district we are traversing. A vast, rolling wilderness of clouded earth, browned and baked by the sun; here and there masses of red rock heaving themselves above the soil like protruding ribs of the earth, and a vast coating of drowsy dust, lying like snow upon the ground. To the left, a long ridge of iron-like mountains—on all sides rolling hills, stern and kneaded, looking as though frozen. On the slopes and in the plain, endless rows of scrubby, ugly trees, powdered with the universal dust, and looking exactly like mopsticks. Sprawling and straggling over the soil beneath them, jungles of burnt-up leafless bushes, tangled and apparently neglected. The trees are olives and mulberries—the bushes, vines. Glance again across the country. It seems a solitude. Perhaps one or two distant figures, grey with dust, are labouring to break the clods with wooden hammers; but that is all. No cottages—no farm-houses—no hedges—all one rolling sweep of iron-like, burnt-up, glaring land. In the distance, you may espay a village. It looks like a fortification—all black, high stone walls, and no windows, but mere loopholes. A square church tower gloomily and heavily overtops the houses, or the dungeon of an ancient fortress rears its massive pile of mouldering stone. Where have you seen such a landscape before? Stern and forbidding, it has yet a familiar look. These scrubby, mop-headed trees—these formal square lines of huge edifices—these banks and braes, varying in hue from the grey of the dust to the red of the rock—why, they are precisely the back-grounds of the pictures of the renaissance painters of France and Italy."

We could have been willing, with more space at command, to transfer to our columns Mr. Reach's entire account of the melancholy town of Aigues-Mortes, built by St. Louis during the Crusades, and the description of the aged guide Auguste. But we will make room for a few sentences.

"Aigues-Mortes in the day of Louis Quatorze was a declining place. The glory had gone out of it, and the unappeasable fever was slowly, but surely, claiming its own. Indeed, for a century it had been master. Aigues-Mortes will probably vanish like Gatton and Old Sarum. A pile of ruins, girdled in by crumbling walls, will slowly be invaded by the sleeping waters of the marsh; and the heron, and the duck, and the meek-eyed gull wandering from the sea, will alone sit restlessly over the city built by Louis the Saint, walled by Philip the Bold, and blessed by one of the wisest and the holiest of the Popes.—Reboul, the Nismes poet—I called upon him, but he was from home—is a baker, and lives by selling rolls, as Jasmin is a barber, and lives by scraping chins. Reboul is, like M. Auguste Saint Jean, an enthusiastic lover of the poor, dying, fever-struck Gothic town. Let me translate, as well as I may, half-a-dozen couplets in which he characterises the dear city of the Crusades. The poetry is not unlike Victor Hugo's—stern, rich, fanciful, and coloured, like an old cathedral window.

See, from the stilly waters, and above the sleepy swamp, Where, steaming up, the fever-fog rolls grim, and grey, and damp:

How the holy, royal city—Aigues-Mortes, that silent town, Looms like the ghost of Greatness, and of Pride that's been pulled down.

See how its twenty silent towers, with nothing to defend, Stand up like ancient coffins, all grimly set on end;

With ruins all around them, for, sleeping and at rest, Lies the life of that old city, like a dead owl in its nest—

Like the shrunken, sodden body, so ghastly and so pale, Of a warrior who has died, and who has rotted in his mail—

Like the grimly-twisted corpse of a nun within her pall, Whom they bound, and gagged, and built, all living, in a wall.

—From the town, we partially floated, in a boat, and partially toiled through swamp and sand to the sea—Auguste constantly preaching on the antiquarian topography of the place, upon old canals, and middle-aged canals—one obliterating the other; on the route which the galleys of St. Louis followed from the walls to the ocean; on a dreary spot between sand-hills, which he called *les Tombeaux*, and where, by his account, the Crusaders who died before the starting of the expedition lie buried in their armour of proof. Then we toiled to a little harbour—a mere fisherman's creek—where it is supposed the ancient canal of St. Louis joined the sea, and which still bears the name of the *Grau Louis*, or the *Grau de Roi*—'grau' being understood to be a corruption of *gradus*. At this spot, rising in the midst of a group of clustered huts, the dwellings of fishermen and aged *donaniers*, one or two of whom were lazily angling off the piers—their chief occupation—there stands a lighthouse, about forty feet high. 'Let us climb to the lantern,' said Auguste, 'and you will then see our silent land, and our poor dear old fading town lying at our feet.' Accordingly up we went; only poor Auguste stopped every three steps to cough; and before we had got half way, the perspiration came streaming down his yellow face, proving what might have been a matter of dispute before—that he had some moisture somewhere in his body. From the top we both gazed earnestly, and I curiously, around. On one side, the sea, blue—purple blue; on the other side, something which was neither sea nor land—water and swamp—pond and marsh—bulrush thickets, and tamarisk jungles, shooting in peninsular capes, points, and headlands, into the salt sea lakes; in the centre of them—like the ark grounding after the deluge—the grey walls of Aigues-Mortes. Between the great *mare internum* and the lagoons, rolling sand-hills—the barrier-line of the coast—and upon them, but afar off, moving specks—the semi-wild cattle of the country; white dots—the Arab-blooded horses which are used for fairs; black dots—the wild bulls and cows, which the mounted herdsmen drive with couched lance and flying lasso.—'Is it not beautiful?' murmured Auguste; 'I think it so. I was born here. I love this landscape—it is so grand in its flatness; the shore is as grand as the sea. Look, there are distant hills'—pointing to the shadowy outline of the Cevennes—'but the hills are not so glorious as the plain.'—'But neither have they the fever of the plain.'—'It is God's will. But, fever or no fever, I love this land—so quiet, and still, and solemn—ay, monsieur, as solemn as the deserts of the Arabs, or as a cathedral at midnight—as solemn, and as strange, and as awful, as the early world, fresh from the making, with the birds flying, and the fish swimming, on the evening of the fifth day, before the Lord created Adam.'"

These passages convey a favourable impression of Mr. Reach's capacity for description. He has not much to tell, but he gives what he has to lay before the reader with fluency and ease.

Memoirs and Correspondence of Mallet du Pan. Collected by A. Sayous. Bentley.

It is not very long [see *ante*, p. 141] since we reviewed the French original of these 'Memoirs of Mallet du Pan'; and we wish that Mr. Bentley had suffered the fact of this previous publication to appear on his title-page, and even anticipated the spirit of that new international obligation which somewhat later would have prevented his publishing a translation at all without the French proprietor's consent. In that case we must have welcomed the appearance of an English edition of this book. The gravity and virtue of Mallet du Pan's character give to his observations and correspondence a moral interest very often wanting in the writings of other commentators and actors on the ever-changing scene of modern France.—As we have already characterized the work at length, we confine ourselves now to taking the

opportunity which the re-publication offers of returning to its pages for a few extracts which may interest our readers.

As we intimated in our previous notice, the singular merit of Mallet du Pan was that of having been a calm and philosophical observer of his age. How forcibly does he paint the whirlwind of agitation and mental excitement at Paris in 1788!

"The violent, *bizarre* and anarchical writings still continue. Their authors want, in the space of a few months, to attain perfection in government; to transform an absolute monarchy into a republic, and to set a great example to free states. No two opinions, no two ideas, no two plans, are in accordance in this multitude of pamphlets. They assemble together without order, and in defiance of orders, in the different provinces; every one's brain is heated with arguing and talking nonsense, deciding and disputing. Instead of making evident to the different classes of the country their common interests, they make it their study to expose conflicting interests—to exasperate them against each other—to effect a schism between the people and the two other classes. They have succeeded. The excessive abuse of power had led to the actual crisis, the host of demands and agitations have rendered it fruitless. It is quite possible that, after all this ado and this discord, the deputies will enter the States General wearied out with eternal debating."

Though Mallet du Pan wanted perhaps the powers of a man of action,—he had the stoical firmness of a martyr, and went through his long literary career without succumbing to clamour, though compelled to voluntary exile. The following account of the hostilities towards him arising from his free and independent pen will be read with interest.—

"On Monday the 15th, I was informed that, in certain public places, I had become an object of those motions by which individuals, arrogating to themselves the verdict of the nation, dispose of the lives of citizens. Several journals on the next day, held me up to the mob, as a preacher of counter-revolution, an aristocrat who stirred up the people against the taxes, an underling of despotism wanting in respect to certain deputies. To complete these writings, dictated by want, jealousy and fanaticism, and suited to carry us back to the morrow of St. Bartholomew, it was only wanting that they should be written in my blood. Their success was soon evident: towards noon I was warned that a mob collected in the neighbourhood were threatening to treat my house like that of M. de Castries. Happily, *sanctiores erant aures populi quam corda sacerdotum*, and the craving teachers of the multitude failed to work them up to the required pitch. Next day the disturbance continued, and on Thursday morning a deputation desiring to speak with me was announced. Fourteen or fifteen strangers, of whom half remained in the court-yard, composed this embassy. One of them, addressing me, informed me that they were deputed by the patriotic societies of the Palais Royal, to give me notice to change my principles, and to discontinue my attacks on the constitution; otherwise the most violent extremities would be resorted to against me. He added that they had prevented the Palais Royal from descending upon my abode, and that their notice was meant in kindness. "I recognise," I replied to this deputy and his colleagues, "no authority except that of the law and the tribunals. Let me be arraigned before them; I am prepared to answer for my actions and my writings. It is strange that in a country where freedom of the press has been proclaimed, and where it is atrociously abused, any man should outrage it by such proceedings."—"But sir," was the reply, "you attack the decrees, the National Assembly, the patriots, the champions of liberty."—"The law alone," I answered, "is your judge and mine. It is an offence against the constitution to interfere with the liberty of thought and writing."—"The public will is the constitution," rejoined the first speaker; "the will of the strongest party is the law. You are under the rule of the strongest party, and must submit to it. We make known to you the choice of the people—and that is law." In fact, I cannot

doubt the terrible truth that we were living under the law of might; but I vainly endeavoured to make them feel that liberty and compulsion are incompatible. Five or six were speaking at once, and contradicting each other. One of them having reproached me with filling the *Mercure* with false facts, I invited him to prove his position by bringing forward these facts: he quoted M. de Castries's affair; and I had some difficulty in convincing him that as the last *Mercure* was issued before this event, it was impossible I should have mentioned it at all. One of the deputies agreed in this observation; which proves how greatly they have been imposed upon. Others, reverting to general grievances, accused me of favouring the ancient system, and of speaking incessantly of the executive power. "The ancient system," I answered, "neither has had nor ever will have a more inveterate enemy than myself, who have suffered more than any other from its oppression. Bring forward one line of the *Mercure* expressive of a desire for its renewal. As to the royal authority—yes, certainly, I will defend it until violence stops my mouth, as the firmest rampart of your freedom, and as the pledge of the preservation of the monarchy."—"Oh," they replied with one accord, "we should be very sorry to be without a king, we love the king, and will defend his authority; but you are forbidden to act against the prevalent opinion, and against the liberty decreed by the National Assembly."—"Gentlemen," I resumed, "I did not come to France to learn liberty of you. I was born in its native element; for twenty years I lived amidst its storms; it is not within the last twenty-four hours that I have studied its laws. Is there a single scrap of evidence to indicate the true road? Wait for experience, and till then respect liberty of opinion. I do not give out mine as infallible; but no one on this point has more right than myself. Is it in the midst of anarchy that you expect to judge of the results of theories which run counter to the authority of all ages and of all philosophers? Some day, perhaps, you will thank me for having tried to save you from the errors into which others are dragging you, and for having defended those principles which I consider alone consonant with the interests and the liberty of the nation." Again they answered me, that I must not oppose the will of the people, disobey the decrees and provoke the nation. "At any rate," added one of the party, "we have executed our office; and your only plan, unless you are willing to brave the justice of the people, is to alter your opinion."—"It is in your power," I replied, "to use violence against me which I have no means to oppose, to burn my house and to drag me to the scaffold: but never will you compel me to be an apostate. I cannot resist main force; if this takes the pen from my hand, I shall relinquish it without regret." I heard one voice deplore my infatuation: another speaker urged me, in a friendly manner, to subscribe to the dominant opinions, and to write in favour of them: he even did me the honour to say that they would come and thank me. "On the contrary," I answered while thanking him, "I should so earn your contempt, and you cannot deem so ill of me as to believe me capable of such baseness. Moreover, I repeat that, being as I am destitute of all personal interest in these political debates, and having propagated my opinions only in the manner authorized by the law and the good of all, if main force deprives me of that liberty which the law gave but cannot secure to me, I shall depart to seek some refuge where it is safe from violence."

Our readers will, we have no doubt, peruse with interest the subjoined letter from Louis Philippe of Orleans, afterwards king of the French. It is addressed to the Chevalier d'Ivernois, then resident at London, and whose good offices for Louis Philippe were solicited through General Montesquieu. We will preface the letter by an extract from the General's.

"You know that the Duke of Orleans has just been condemned to death, by those whose accomplice he was thought to be. I despised him too much to regret him; but this event closely touches a young man whose acquaintance I have made by accident, and for whom I entertain a sincere regard. This young man is his eldest son. His virtues are as numerous as the vices of his father, whose vote for

the King's death had produced a coldness between them. The youth, then, hearing that a decree of accusation had been passed against him, even before the defection of Dumouriez, under whom he served, wisely determined on a retreat. He came to Switzerland, where Madame de Sillery, unfortunately for him, arrived at the same time. The horror inspired by the name of his father, and the contempt universally felt for Madame de Sillery, subjected the Duke of Chartres to many mortifications. Finding himself an object almost of persecution, he called upon me, and if I may be allowed such an expression, threw himself into my arms. For some time he inhabited my house, preserving a strict incognito; and at length, by the intervention of friends, I have succeeded in securing for him an asylum, where he lives unknown to all but myself. He had not a farthing; but I have lent him money, and indeed have felt much pleasure in doing him all the service in my power, for I never knew a more interesting young man. Now the Duke of Orleans is dead, and all his property confiscated. So far nothing can be done at present; but all his fortune was not in France. For the last ten years he had continually invested money in England, and it is thought that he possessed there a very considerable sum. Besides this, it is quite certain that all his diamonds were sent thither for safety. In short, I have reason to believe that what he secured here, amounts to at least ten or twelve millions. There can be no doubt that his eldest son, the only one of his sons now at liberty—the other two being in a French prison—has a right to claim this inheritance. But he knows neither its nature, its value, nor its depositaries. Circumstances do not admit of his proceeding to England himself."

Then follows the letter from Louis Philippe,—showing much grace of feeling and capacity for affairs.—

"Emboldened by a common friend, I venture, Sir, to take advantage of your sojourn in England, and ask of you services to which I have no personal claim. I know that your friend has written to you on the subject, that you have expressed interest in my misfortunes, and have thought them a sufficient call upon you for the sacrifice of some portion of your time. Deeply as I feel your kindness, the only return I can make for it is, entire confidence; and I shall think myself most happy if you will accept this testimony of my gratitude. I say nothing here of my manifold calamities—they are but too well known. They have reduced me, at twenty years of age, to the necessity of regarding myself as the father of a sister of sixteen, also an exile, and of two young brothers, now lying in prison under the hand of the executioners of all our family. The immense fortune we ought to have inherited in France is all confiscated; and no resource is left us save the funds transferred by my father to foreign lands. I understood from himself that he possessed considerable sums in England; but he never furnished me with any details regarding the nature of his investments there, or the persons to whom he had entrusted the management of his property. The only fact I know with certainty is, that he deposited in the hands of Mr. Boyd a large portion of his diamonds, a list of which has been sent you, and which my father assured me were wholly at his disposal or mine. Mr. Boyd will assuredly never dispute this deposit, the proofs of which are in my possession; but he may, perhaps, think he has a right to use it, to liquidate some debts due to him from my father. But I am not of this opinion: first, because a man of delicacy will always look upon a deposit as sacred; secondly, because Mr. Boyd has already urged his claims at Paris, and has even, in preference to other creditors, obtained payment of considerable sums on the property which has been sold; thirdly, because no man ought to pay himself; and whatever may be the nature of these demands, there are certain public forms to which they, like all others, should be subjected. I have forwarded to you the name of the lawyer my father employed in London, and those of the persons I know to be, or have been, well acquainted with his affairs there. One of his English possessions cannot have disappeared; the valuable furniture of a house he rented, No. 3, Chapel Street, near Park Lane; the porter was a person named Papy. If, as I think, my father had funds in the Bank, there must be means of ascertaining the fact. These, Sir, are the principal matters

Mallet du Bentley. [] since we these 'Me- sh that Mr. is previous page,—and new inter- later would translation r's consent. I deemed the of this book. Pan's cha- d correspond- anting in the and actors on France.— the work at o taking the

for which I desire the aid of your information and your exertions. Accordingly, as you kindly allow it, I beg you to accept my most express authorization to make in my name all the necessary inquiries of all depositaries of goods or property belonging to my father, the late Duke of Orleans, especially of Mr. Boyd, banker, with respect to the diamonds my father placed in his hands; and I engage immediately to transmit to you the most ample powers possible, according to the terms and forms required by the laws of England. This last sentence conveys what I have also addressed to you on a separate sheet of paper, for any general use you may wish to make of it; and the power is left blank, as you desire. Should the day ever come for me to prove to you my ardent gratitude, sincere esteem, and warm affection, that day, Sir, will be the happiest of my life.

—LOUIS PHILIPPE D'ORLÉANS.

Recent events, which we cannot discuss, impart an additional value to the foregoing letter. Of its writer—whose story taken altogether was perhaps the most romantic in the annals of the French Revolution—Mallet du Pan had the highest opinion;—observing of him, in words which read with strange effect on the reader's recollecting the subsequent fortunes of Louis Philippe,—

"I shall not dilate upon the very favourable impression made here by the Prince, on both the English and the French. It would be difficult to have a better-formed, more enlightened and more cultivated mind, or to have greater power over language, to show more good sense, to possess more knowledge, or more simple and winning manners. He, at least, has learned to profit by adversity."

Here we must take leave of these important volumes. They deserve a careful study by all who wish to master in a philosophic spirit the causes of the French Revolution. The English translation has been vigorously executed; and the work is of a kind (from causes indicated in our notice of the French edition) to be peculiarly acceptable to the English public,—uniting moral spirit with deep thought, and presenting the character of a writer who was an ornament to his vocation, and raised by his tone the mission of journalist.

Five Years' Residence in the West Indies. By Charles William Day, Esq., author of 'Hints on Etiquette.' 2 vols. Colburn.

THE title-page of this work supplies the reader, curiously enough, with a preliminary indication of its character. Mr. Day, the title-page informs us, has made a prior appearance as an author,—his maiden work, or at least that work the recollection of which he desires to keep alive, being a collection of "Hints on Etiquette;" and now he comes before the public again as the author of a book on the present state of the West Indies. At first sight, the leap between these two works seems a large one; and one is puzzled to conjecture by what concatenation of thought and circumstance a man who had started with teaching people the proprieties of drawing-rooms and dinner-tables could have been led to bestow his authorship on so very different a subject as that treated in the volumes before us. The wonder, however, disappears as soon as a few pages have been read. The author of this book on the West Indies is the very man to have had a work on etiquette among his most valued antecedents. The soul of a man who never in his whole life ate fish with a knife appears in every page. The book, in short, can be described with sufficient accuracy only by borrowing a word, which Mr. Thackeray's authority has made admissible in such cases, and entitling it "The West Indies from the snob point of view."

A few of the author's expressions strung together will bear out the accuracy of this description. The very first sentence of the book is as follows:—"After a three years' residence

in the United States, I got tired of their disagreeable inhabitants, and an opportunity occurring for visiting the West Indies, I embarked," &c. After so curt a dismissal of America and its people by this votary of the "genteel," it is not astonishing that he found the West Indies not at all to his taste. A gentleman who had fled from America in disgust because he had found no rest for the sole of his patent dress-boot in any of its cities was not likely to have his punctiliousness satisfied by the society of Barbadoes, St. Vincent, Trinidad, Guadeloupe, Dominica, Antigua, or St. Kitts. Accordingly, his five years' residence in the West Indies (how he stayed so long is a mystery) was a continued series of agonies occasioned by the sight of "low" doings and ill-bred people. The very captain of the vessel that bore him to Barbadoes was, though very civil to him, "a low tyrant from Dumfries-shire." When he landed at Barbadoes, the negro porters were absolutely impudent enough to want to carry his luggage. The white population of Barbadoes he found to consist of "shopkeepers, shopmen, and clerks;" and, "as might be imagined from such a set, the general tone of society" appeared to him "very low." One of the most ludicrous things to be seen in Barbadoes, he says, is "a negress in a low dress." He was shocked to find "two Radical newspapers in Barbadoes,"—and one of them "edited by a coloured person." It was the same in Trinidad, and in all the islands which he visited. "Excepting always the military," he says, "a gentleman is a *rara avis* in these colonies." The inhabitants of Trinidad, he remarks, "either through ignorance of what is customary elsewhere, or from overwhelming selfishness, are not attentive to strangers, however well introduced." "The majority of European females" both in Trinidad and elsewhere in the West Indies, it seems, "either have been governesses in England or have come out as shopwomen, usually marrying respectable tradesmen, and then setting up as aristocracy,—so that their manners, style, and accomplishments at once betray their origin." Even the clergy of the islands did not come up to Mr. Day's standard of what constitutes a gentleman. "Occasionally, amongst the higher clergy," he observes, "one meets with a gentleman, but it is an exception to the rule; and to any one acquainted with the world, the society of these half parish-clerks half-parsons is very disagreeable."—Every page of Mr. Day's book contains expressions in the same style as the foregoing; so that we could without difficulty fill two or three columns with specimens.

Thus, for five years, did Mr. Day perambulate the West Indies,—amusing himself with sketching scenes and objects of inanimate nature, some of which he describes cleverly enough,—but complaining of all besides:—of the fruits, which, notwithstanding the popular idea of the lusciousness of tropical fruits, he declares to be bad,—of the cookery, which he pronounces despicable,—above all, of the population, which, where it was not Negro, consisted almost entirely of low English, low Irish, and low Scotch, with whom he found it very disagreeable to associate.—By the way, we wonder how a gentleman so very finical in his manners and so sensitive to the presence of all but the well-born and the highly accomplished should have laid himself open to questions as to the extent of his own schooling in that (as Oxonians think) most tell-tale of English accomplishments, knowledge of the Latin grammar. "Genera," Mr. Day should know, is not a noun singular. "Ad nauseum" is not the proper phrase in "good society,"—where people generally say "ad nauseam." The "*descensus Elysium*," it may be well to tell him, is a phrase that would

not be intelligible, as it stands, in polite circles; and we are pretty sure that any of those *quondam* governesses of the West Indies whom he despises—or, at all events, any of the poor Trinidadian parsons whose society he did not find superior enough for him—could have informed him that "*in nudibus*" is not the Latin circumlocution which gentlemen at home use to indicate that state of man which results when clothes are dispensed with.—These are trifles which would scarcely be worth notice in most cases; but Mr. Day is a man to be tried by *minutiae*.

Our author's special detestation, next to a "low" white or a "shopkeeper," is, a negro. He thinks the negroes brutal, incorrigibly lazy, ignorant, proud, disgusting creatures,—incapable of civility or of any really good quality,—absolute fiends in disposition and in habits. Their emancipation he regards as a gross blunder,—and one of the objects of his book seems to be to inculcate that opinion. Though he does not expressly urge a return to the slave system, he seems to regard that as the only proper mode of dealing with the negroes; who, "however useful as mere slaves, are," he says, "not at all to be advocated as a free labouring population." He prefers the Hindoo Coolie, the Portuguese labourers from Madeira, and even the original West Indian Caribs, some of whom he saw, to the "coloured" race:—and chiefly, so far as we can gather, because Coolies, Portuguese, and Caribs are less disagreeable and more polite than "coloured" persons. A single extract will illustrate Mr. Day's views on the Negro Question.—

"It was a great mistake to allow negroes to acquire in the colonies anything beyond personal property. The negro saves money—all negroes can save money—and invests it in land, in fact becomes a small proprietor; and being his own, he cultivates this land very carefully, living on less than half the produce, and finding a ready market for the rest. He gives no credit, and so has no bad debts, but gets the money down. He wants no tea or coffee, and makes no disbursements like the white; but can exist almost entirely on the produce of his land. Thus by small degrees he hems in the large plantations, and becomes himself a large landed proprietor. This is taking place not merely on one spot, but all over the island. The negro hates the white man, and anticipates with glee the time when, sooner or later, the colony must belong to the coloured people. He monopolizes all the negro labour, and gets his work done in preference to the white planter, for these people are cunning enough to combine and to hang together. The grounds of the white planter lie uncultivated for want of labourers, who will only work for him at a ruinous rate, and the estate must fall. This the negro knows very well, and watching his opportunity, he, with the ready money, pounces on as much of the spoil as he can obtain. All this might have been avoided by preventing the negroes from holding land; then they must either have laboured for the whites (at a far higher remuneration than any other peasant on earth can obtain) or have quitted the colony, which they know better than to do. To say that, after emancipation, the negroes were in the same relative position to the rest of the community that white serfs would have been in a similar event, could only have been asserted by one quite ignorant of the subject."

This passage, it will be observed, cuts both ways:—for, if it asserts that the coloured population of the West Indies is becoming dangerous to the whites, it certainly credits the negroes with habits and faculties which when found in whites are usually accounted worldly virtues,—the habit, at any rate, of saving, and the faculty of getting on. True, now that they are no longer slaves, negroes will not work more than they find necessary in order to supply all their wants; true, in consequence of this, the estates of white proprietors are falling out of cultivation for want of hands;—but could white men in the same circumstances be reasonably expected to act otherwise than these negroes?

The question, indeed, of the condition and prospects of the West Indies, in connexion with the dearth of labour, is a grave and a pressing one; and all truths, however disagreeable, as to the actual state of the islands and of the Negro population on them, are to be received and considered. Nay, Mr. Day's own observations, from his point of view, may have their value; but, certainly, no solution of the difficulty worth looking at, and no contribution towards a solution of it, can come from a book, or from a mind, pervaded by such rancorous and offensive cant as that in which our author revels whenever he names the negroes. One might as well send Mr. Thackeray's "James Plush" to the West Indies as commissioner, and base a scheme for their improvement on his report.

Though Mr. Day's present book is on the West Indies, we doubt not that to a person so peculiarly sensitive a residence in certain lands nearer home, and containing no negroes, would have been equally disagreeable. Hear, for example, the notable conclusion at which Mr. Day, after all his travels, has arrived.—

"I do think that an Englishman of any reflection is very unfitted to reside in any other part of the world than his own country. To pass through different countries, domiciled in hotels, going to balls and theatres at night, and seeing the lions in the day-time, is all very well; but to live amongst and associate with the people is another matter. The Frenchman is too *l'été monté*; the German of education is too mystical, until 'Kant' predominates; the Italians are ignorant and vulgar; the Americans are, as well as being ignorant and vulgar, ludicrously conceited, and for the rest far below the standard in knowledge and education."

We hope Mr. Day will consult his own comfort by putting his conclusion in practice:—never more exposing himself to the contact of foreign or colonial vulgarities,—but remaining at home, ensconced, let us suppose, in the corner window of some unexceptionable club, whence he may keep watch on the waiters, and look for all their little failings in club conventionalities with a critical eye.

Sir Christopher Wren and his Times; with Illustrative Sketches and Anecdotes of the most Distinguished Personages of the Seventeenth Century. By James Elmes. Chapman & Hall.

We opened this book with great expectations, for Mr. Elmes is no newly entered student in matters connected with Sir Christopher Wren. Nearly thirty years ago he gave us what we must continue to call a valuable quarto volume upon Wren. "He has not in this interval lost sight of his favourite architect," was the thought crossing our minds as we commenced reading the book before us. "Here we shall have," we said to ourselves, "the marrow of his quarto, with such new materials as his own diligence and the assistance of friends will have enabled him to obtain." Never was expectation further from being realized. Whatever is valuable in the quarto is not in the octavo,—old errors are perpetuated and fresh ones admitted,—while as far as new matter is concerned, it is in quantity "like a nutshell of malt to a gallon of Thames."

We write of Mr. Elmes's volume in this way with real regret. His Preface, in which he alludes so touchingly to his retirement from his profession, to his state of blindness, and to the loss which he sustained in his son—one of the most promising of our architects,—made us unwilling to speak harshly on the book of a veteran architect who has deserved well of the public. With this feeling, we had doomed his book to a brief notice in our Library Table; but when we came to reflect that Wren was no ordinary subject, and that the worth of the

quarto might act on the sale of the octavo,—we thought it our duty as critics not to shrink from the task of saying, and at some length, that the octavo is a bad book, and one by no means fit to supply the place of the very fairly executed quarto published by the same writer so long ago.

It has been a fashion of late with biographers to make the hero of their choice move in a circle of events with which they had nothing whatever to do. Mr. Elmes has fallen into this grave error. Why should Wren be made the peg on which to hang "illustrative sketches of the most distinguished personages of the seventeenth century"? What had Wren to do with "Louis XIV. and Christina of Sweden," with "Charles I. and John Hampden," with "Condé and Turenne," with "Cromwell and Wallenstein," with "the Dutch war," with "the death of the Duchess of Orleans," with "Herrick's Hesperides," or with "the last interview between Louis XIV. and James II."? Yet, with opinions on all these subjects often running into pages are we favoured by Mr. Elmes. At one time we were almost mystified into imagining that Wren had written the 'Hesperides' of Herrick,—so thickly are quotations emptied upon the reader by the veteran architect; and further on we should have come to the opinion that Wren knew something of moment, which Mr. Elmes was about to tell us, connected with the sudden death of the Duchess of Orleans, the beautiful sister of Charles II. We have nine octavo pages about the Duchess's death,—with which Wren had no more to do than he had with the Rye House Plot or Godfrey's murder,—with 'Paradise Lost,' Herrick's 'Hesperides,' or the 'History of the Great Rebellion.'

We might have praised Mr. Elmes if, instead of overlaying his subject with foreign matter, he had imitated Boswell, whose 'Life of Johnson,' we are told by Boswell himself, exhibits "a view of Literature and Literary Men in Great Britain for near half a century during which he flourished." Wren in this way might have been made a medium for introducing "a view of Art and Artists in Great Britain for the more than half century during which he flourished." Notices of painters like Lely and Kneller—of sculptors like Gibbons and Cibber—of die-sinkers like Simon and Roettier—of engravers like Hollar and Faithorne—of architects like Winde and Vanbrugh—might have been admitted with great propriety and with infinite relief and value to the book. But Mr. Elmes has not condescended to such kind of variety. He writes about everything that he should not have written about:—and, we must add, without exhibiting on common subjects any novelty of research or felicity of illustration.

It is, however, perhaps as well that Mr. Elmes did not undertake to supply a view of Art and Artists in Great Britain for the sixty years during which Sir Christopher flourished;—for if he knows no more of artists contemporary with Wren than he knows of Wren's great predecessor Inigo Jones, his information is indeed narrow and inaccurate. He tells us that Inigo was born in the parish in which he was buried:—such was not the case. That he built houses in Long Acre,—meaning Great Queen Street. That Bedford House, Bloomsbury, and Harcourt House in Cavendish Square were of his erecting:—the former being built about ten years, and the latter about eight years, after his death. He has the same error about Lord Burlington's Dormitory at Westminster,—and never condescends to recognize the now generally admitted claim of William Aytoun to be considered the architect of "Heriot's Hospital." He is equally at a loss in matters of general and of local history where Inigo is concerned:—assigning the revival of classic architecture in England to the return

of Prince Charles and "Steenie" from Spain, forgetting (if he ever knew) that the Banqueting House at Whitehall, that noble specimen of early classic architecture in this country, was erected some years before the Prince and Steenie even set out for Spain—and confounding the Earl of Bedford, the employer of Inigo on the church of Covent Garden, with the first Duke of Bedford, one of the heroes of the Revolution of 1688. He is equally wrong in other matters. Why does he call Jones's classic portico to Old St. Paul's an "ill-applied portico"? Is Mr. Elmes ignorant of the fact, that the portico was only an instalment of a complete classic building intended by the King and his architect to replace the whole Gothic structure? Such was the case. The construction therefore of a classic portico was wise and thoughtful,—not ill applied. As an addition it would have been out of character, and consequently in bad taste.

It is wonderful how little biographers have done for Wren's personal history. There is hardly an unscientific anecdote of Wren, or a fact connected with the man, in Mr. Elmes's volume. We looked in vain for the interesting account of him in Paris contained in the journal of the son of Sir Thomas Browne. Equally in vain did we search for the date of his appointment to be Surveyor of Works to the Crown (the most important event perhaps in his architectural life),—and for information, however brief, that he was indebted for his appointment to the second and last Duke of Buckingham of the Villiers family, a fact honourable to a man of whom so little that is honourable can be told. Yet Mr. Elmes chronicles his appointment to the office of Comptroller of the Works at Windsor,—and at times indulges in minor matters of fact. With the same ill success did we look for some record of the marriages of the great architect, the names of his wives, and the dates when the marriages were solemnized. Not more fortunate have we been in searching here for a fact connected with Wren, and deserving preservation in a life of the architect if it were of even twenty pages. Mr. Elmes perhaps will be glad to be told of it. Wren's office of Surveyor was offered to Vanbrugh while Wren was alive and still able to perform its duties; but the author of 'The Relapse' and the architect of Castle Howard refused to accept it, "out of tenderness," as he tells us himself, "to Sir Christopher Wren." Benson was not so tender-hearted,—and what Vanbrugh refused was given to an adventurer ignorant, we believe, of the first principles of architecture.

A curious document connected with Wren, and which of course Mr. Elmes has not seen (for he does not allude to it), has recently been discovered,—and properly appended to the Eighth Report of the Deputy Keeper of Public Records. It is an "Estimate" submitted to William the Third, in 1699, for "finishing part of Hampton Court":—and runs as follows.—

"*Estimat of finishing part of Hampton Court.*

"To the King's most excellent M^{tie}.—May it please y^r M^{tie}, your M^{tie} having been graciously pleased to signify y^r Comandes to me, that I should give an Estimate of the expence of fitting the Inside of the Rooms of State at Hampton Court, from the entrance out of the Portico to the rooms already finished above staires, containing the Great staires, the Guard Chamber, the Presence Chamber, Privy Chamber, Drawingroome, Anteroome, Great bed chamber, Lobby and Gallery for the pictures;—in pursuance of this comand I humbly represent.—That although a perfect estimate of Finishing the Inside of any house is as uncertain as the charge of Furnishing, & is more or lesse according to the intention of the Owner; yet upon supposition that your M^{tie} would

finish as decently as the greatness of the Rooms seems to require, and having consulted yr M^{ties} Officers of the Workes what is requisite to be don & the charge of each Room, I have represented the Work of each Room & the total Expence as followeth.—1. The Great Staires to be made with Steps of the Irish Stone, such as are at Kensington, but longer & easier, with Iron Rayles of good worke; the Floor and Harthplaces to be well paved with Marble; the Walls to be wainscoted twenty foot high, with fine Dorecases. 2. The Guard-chamber to [be] fitted for Armes as at Windsor, and other Houses. 3. The Presence-chamber to be fitted for Hangings, with Marbles in the Chimny and the Stools of the Windowes, and proper Ornaments. 4. The Privy-chamber in like manner. 5. The Drawing-room with some variety, as having the best Furniture. 6. The Anteroome well finished. 7. The Great bed chamber to be perfected. 8. The Gallery to be fitted for the Cartoons with Wainscote on the Window side and below the Pictures, & between them, and with wainscote behind them to preserve them from the walls, & with a Marble Chimny & Marble Soyles in the Windowes, and other things proper to complete the same. 9. The Lobby between the presence and Gallery to be ceiled & finished. 10. The boades of all these Roomes (being already provided very good & drie) are to be laid after the best manner, without Nayles & with battens under the Joyntes. The Expence of this Worke, thus performed by good Artists will amount to the Summe of 6,800*li*. All the Insides of these Roomes have been long since designed, and shall be presented to your M^{ties} for your approbation & correction, & accordingly the expence may prove more or lesse; but I am humbly of opinion the worke may be decently performed to your M^{ties} satisfaction for the Summe above mentioned. It may be farther considered, that other things will be required for the accomodation of those who are to be neer your Royall person, and that the Courtes must be paved, more Sewers made, and the Water brought to more places; and other things necessary for your M^{ties} service; which may be estimated as they are directed: All w^{ch} is most humbly submitted.

"April 26, 1699."

"CHR. WREN."

Mr. Elmes calls the Queen's House at Greenwich "an admirable background to the Hospital:"—which it certainly is not. It is rather an intrusion suffered to remain through the interference or caprice of the Queen of William the Third. He also attributes the Charles the First pedestal at Charing Cross to Wren and Gibbons:—overlooking the fact that the account of Marshall the sculptor for making this very pedestal has recently been printed in the *Gentleman's Magazine*. It was certainly the work of Marshall,—and we doubt if Mr. Elmes is correct in stating that the design was by Wren. We remember no such design as the two that Mr. Elmes refers to for the pedestal in the All-Souls volumes of Wren's designs at Oxford:—but it is one of the many omissions in Mr. Elmes's work, that it does not contain a catalogue of the designs by Wren preserved at All-Souls and in the Soane Museum.

OUR LIBRARY TABLE.

The Court and the Desert; or, Priests, Pastors, and Philosophers, in the Time of Louis the Fifteenth. From the French. 3 vols.—Which among us has not heard of "a Geneva sermon"?—Here is one to be wearied of by even those who have the greatest patience with sermonizers. It is a substantial story of Church matters in France at the epoch referred to in the title; and we imagine, from an expression in the preface, may be of Swiss origin. Some ingenuity must have been required to press the life and colour out of the world of the Encyclopedists,—some pains must have been taken to deprive the circle in which Voltaire's "*sincère et tendre* Pompadour" queneed it, though no queen, of such grace and show as a Boucher could paint. But the ingenuity and the pains have been successful. Dry, flat, ponderous, dull—such are the epithets befitting '*The Court and the Desert*;' and no sense of the weight of the work as anti-

Papistical petronel can prevail on us to be either moved or scared by it. It is not often that Switzerland enriches the ranks of the poets and the humourists with a Rousseau or even a Topffer,—but it is not often that any country produces any novel more wearisomely unreadable than '*The Court and the Desert*.' The mind aches as it regards the hours spent by the translator over "doing into English" so melancholy a production.

Alice Offley; or, the Pervert and the Soldier. By the Author of "Confessions of a Hypochondriac."—A novel narrated by a Strephon sitting on a tub to a party of shooting comrades detained by a shower—in which the recent trial of a young lady who had been very nearly made a nun, but was not quite put into the veil, are served up with *Della Cruscan* sauce,—such is '*Alice Offley*.'—The beginning of Purcell's narrative may be given as an example of its portraiture and language.—"Her name was Alice, as I think I told you. She was brought out at a party, gathered for the purpose, at Mr. Offley's in B— Square. He (my uncle) was a banker, reputed rich, and a person of no ordinary importance with some of the leading politicians of the day. He was not proud, but, if one thing more than another could justly make him proud, it was his daughter. She reigned in his heart as its queen, and shared the admiration of all who knew her. Her entrance into society was marked by her taking a high position in the hearts and minds of the better class with which she mingled: by better class, I do not mean titled importance, but those whose mental calibre makes their opinion the most precious of every species of approval or esteem. Her appearance at this time was highly attractive. I will describe her, though words cannot convey an idea of the suavity and grace of her manners. She wanted height, and was full favoured, but of exquisite gracefulness. Her head and face were beautiful as a classic model, glowing with healthy bloom and feeling. The tones of her voice were mellowed by the sweetest tenderness of heart, and a lively sympathy in the welfare of others added the charm of loving-kindness to the most fascinating candour. Her eyes were deeply brown, clear as the sea, and more beautiful than the stars of the south. And, on this opening night, the dawn of her world-life in the field of artifice and conquests, she certainly stood alone, peerless in loveliness, amidst a bevy of young and beautiful girls; not to admire her would have been a proof of no ordinary sensibility! And her mental attractions were fine; in fact her mind made her a divinity to follow or to worship. But chiefest, was her love. It shone in her countenance, and laughed in her eyes, wooing beholders to make that subtle thing their own. And, being inspired by the constancy and sweet virtue, which are the brightest of woman's jewels, you will not wonder that this young and highly-gifted creature won hearts undesignedly, the first night that she mingled in the ranks of fashion. Rich in the graces of youth, to me she represented love, truth, and hope, the three goddesses, which the gods unrelentingly bow down to and worship."—In this charming style is told the tale two volumes long:—the above specimen, we imagine, being sufficient to attract all capable of being attracted by reading of such a character to '*Alice Offley*.'

The Mother's Legacy to her Unborn Child. By Elizabeth Joceline.—This beautiful and touching "legacy," of a mother to her unborn child is reprinted from the edition of 1625—that printed at Oxford in 1684 being full of mistakes. A biographical preface, the material gathered from many sources—and among others from our useful contemporary *Notes and Queries*,—is added to the volume and very much increases its value.

The Templar's Letters; or, Advice for Young Men Studying for the Law.—These letters contain a mass of information, not only respecting the young Templar's relation to his profession and the great corporate body with which he is in immediate contact,—but also his position in the world of London society. With maxims of life and worldly prudence are mingled rules of study and hints on oratory and elocution. Altogether, though a little dry as to its style, this is a useful compendium of information for those whom it concerns.

Memorials of the Great Exhibition, and other Poems. By E. H. Fry.—Every sort of sermon, lay and professional, has been writ or spoken on the event of which the Crystal Palace was last year the theatre,—but we do not remember anything with less thought, vigour and originality than these rhymes display. That wondrous collection seems to have inspired all the muses except the muse of song. From Mr. Warren's burlesque of an epic down to the smallest of Mr. Fry's lyrics, we do not call to mind a genuine success in the way of poetic or pretended poetic utterance.

Notes, Thoughts and Inquiries. By C. Chalmers.—Mr. Chalmers must suppose that the world has a great deal of time on its hands, if he indulges in the expectation of receiving answers to all his inquiries. His "notes" are twenty-six in number,—and they relate chiefly to one or two topics. His "queries" number no less than one hundred and four,—and they range through the whole science of social and political life. The proportion is hardly a fair one. We certainly have no intention of entering into the vexed questions proposed—for any one of them might occupy a life and give rise to a library.

Miscellaneous Essays. By the Rev. Edward Mangin.—"If the subject be slight, the treatise is likewise short," says Mr. Mangin, quoting Dr. Johnson, in excuse for sending into the world such a volume of "rural wares." But the reason is as inexact as the excuse is inadmissible. The themes are "slight" enough,—being odds and ends of letters sent to the *Bath Herald*, about the local theatre, small moralities, and other such ware,—neither better nor worse than the usual correspondence of country papers,—but it can hardly be said that "the treatise is short," inasmuch as it counts nearly 400 pages.

Outlines of the History of Ireland for Families and Schools. By the Rev. O. Cockayne.—A compact and well arranged little manual, telling the mournful story of the sister island in its limited space with clearness and vivacity.—But why does Mr. Cockayne write Kelt and Keltic? Whether etymologically right or wrong, the form Kelt has been so long naturalized in our language, that the attempt to introduce a new form looks very much like an affectation.

Advice to Buyers, Builders, and Renters of Houses. By J. S. Erlam.—Mr. Erlam aspires to put within reach of every man interested in houses—and what man is not?—such practical information as may guide him in his choice of site, decoration, and so forth. The suggestions are many and valuable; and any one about to buy, build, or re-arrange a dwelling would find his account in a careful consideration of the points here discussed.

Outlines of Physical Geography. By Rosina M. Zornlin.—A little manual for the nursery and the school-room, arranged so as to catch the attention of young children.

The Present Crisis in Egypt.—While we are so deeply interested in the maintenance of our overland communication with Hindústan, the Egyptian question is, of course, one of prime importance to England. The writer's arguments are worthy of consideration, even by those who may be disposed to reject his views.

CLASSICAL AND EDUCATIONAL BOOKS.

On the Studying and Teaching of Languages: two Lectures delivered in the Marischal College of Aberdeen. By John Stuart Blackie.—Having been struck, during a residence abroad at an early age, with the contrast between the facility with which foreign languages are acquired in the country where they are spoken, and the time and trouble necessary to the attainment of even a slender acquaintance with them here,—Professor Blackie was led to suspect something radically wrong in our systems of teaching. In these two lectures he gives us the results of his inquiries and experiments on the subject. The second, which is in Latin, was delivered at the opening of a session, and the other—which, though on the same subject, is far from being a mere English translation—at the commencement of the following session. Starting with a brief description of the process by which the mother-tongue is learnt,

Professor Blackie endeavours thence to deduce the principles on which other languages should be taught. He is a great advocate for teaching dead languages as well as living ones by frequent appeals to the ear,—and ridicules the ordinary method of teaching prosody by mere book rules which are disregarded in the actual pronunciation of words. In recommending the exhibition of interesting objects or pictures of objects, with a view to associate the foreign names of them in the mind of the pupil—not with the English words for them, but with the things themselves,—and thus form a habit of thinking in the foreign language,—Mr. Blackie has undoubtedly reason on his side. Another practice which he advises, is, that of occasionally shutting the book that one is reading, and declaiming particular passages which strike the fancy, at the same time introducing some modifications in harmony with the style of the author. He also recommends the habit of committing passages to memory, and declaiming them aloud,—as well as that of translation and re-translation, the former being sometimes strictly literal, and sometimes idiomatic in expression, though faithful to the sense of the original. Attempts at original composition should, in his opinion, be made early, beginning with descriptions of objects.—We do not agree with Mr. Blackie in thinking it so very absurd for people to value the mental discipline involved in the study of Latin and Greek as highly as the knowledge actually gained, or even more highly. His illustration about learning to sing merely to strengthen the throat does not hold good. There is no such disparity between the acquisition of knowledge and the improvement of the mind as there is between the production of music and strengthening the throat. Mental discipline is not an unworthy object of pursuit, and the study of languages is one of the best means of securing it. Notwithstanding our difference of opinion with the learned Professor on this and on one or two other points, we have read his pamphlet with much pleasure,—and earnestly recommend it to the attention of our readers.

Homer's Iliad; with English Notes and Grammatical References. Edited by the Rev. T. K. Arnold.—The first four books of Mr. Arnold's edition of the 'Iliad' have already been noticed in our pages. The notes on the remaining books are mainly taken from Dr. Dübner, the editor of the Paris edition of Stephens's 'Thesaurus.' They have been translated by a friend of Mr. Arnold's. Five appendices are subjoined; the last of which contains a list of Homeric words explained by Buttmann in his 'Lexilogus,' and the others, lists of words with the digamma, Homeric substantives, adjectives, and adverbs. The notes are interspersed with references to Mr. Arnold's smaller Greek Grammar and his 'Short Account of the Greek Dialects.' Explanations of the argument are given, not merely at the beginning of each book, but wherever a convenient break in the story occurs:—a plan which we have no doubt will be found far preferable to the ordinary one of putting a very meagre summary at the beginning alone.

The Classical Manual: an Epitome of Ancient Geography, Greek and Roman Mythology, Antiquities and Chronology. Compiled by James S. Baird.—It was impossible to treat of so wide a range of subjects as the above in a small compass without being very brief on each. Hence we cannot complain if on some points there is scarcely more information than may be found even in abridged school dictionaries, or in the short notes subjoined to school editions of the classics. The question is, whether it was desirable to publish a separate work containing only what may be so readily obtained from other sources. Mr. Arnold's Hand-books are not long,—and the attempt to press several of them, with other matter, into the space of one renders more squeezing necessary than is consistent with utility. With this single drawback, the compilation before us is all that we could wish,—being based on the best modern authorities, well arranged, and carefully got up.

The French Verbs reduced to One Conjugation, and fewer Irregularities than in any other System. Second edition, corrected and improved. By A. Lottet.—It is not easy to reconcile the contents of

this pamphlet with its title. Though the writer talks about reducing all the French verbs to a single conjugation, he troubles the reader with four regular and many irregular conjugations, just like all other grammarians. It was not necessary for him to publish a book to tell the world what is to be found in almost every grammar,—that the terminations of certain tenses are common to all verbs.

The Child's German Book. By F. Thimm.—The first part of this manual consists of lists of easy words and phrases, with their meanings. The second part contains short pieces in prose and verse, accompanied by an interlinear literal translation, on the Hamiltonian system,—each English word being placed under the corresponding German word, and consequently requiring to be transposed in order to make good sense.

An Introduction to aid in Parsing the English Language. By An Educator.—We cannot understand why this "Educator" should have thought it necessary to appear in print, unless it were to publish his rhapsodies about the College of Preceptors. There is nothing in his little work to justify such a step. It is only a very meagre account of the etymology of our language, followed by some exercises of which the author himself says, "no particular care has been taken" in them,—a remark equally applicable, we should think, to the whole book. The first sentence will give some idea of its character. "Parsing is the defining, or explaining, of what a sentence or assemblage of words consists, what are its constituent parts, what the parts of speech of which it is composed, and what the relation one word has to another." Here is an "assemblage of words" with a vengeance. One who calls himself "an educator" ought to know that, though a sentence may be an assemblage of words, every assemblage of words is not a sentence,—and that therefore the two expressions are not equivalent, as the above extract seems to imply.

A Theory of the Negative Sign; in which from Principles general and new in application, the Algebra of Positive and Negative Quantities is simply and logically deduced. By Henry R. Browning, St. John's College, Cambridge.—This is not the first time that Mr. Browning has come before the public as an author. About five years ago we gave a favourable account of a work of his, entitled 'An Algebra of Ratios,' which has since reached a second edition. His object in the present case is, to remove the difficulties that all beginners feel, in comprehending the apparent anomalies and impossibilities connected with the negative sign. This he endeavours to accomplish by carefully distinguishing between abstract numbers and concrete quantities, and giving rather different definitions of algebraical symbols from those in common use. By means of these definitions he is enabled to prove all the elementary principles of Algebra, including many propositions which are usually taken for granted, with the strictest rigour and the most complete generality. His treatise indicates superior mathematical power, and deserves attention.

LIST OF NEW BOOKS.

- Andrews's (G. H.) Agricultural Engineering, 12mo. 1s. 6d. (Weale).
 Arnold's (T. K.) English Grammar, 12mo. 4s. 6d. cl.
 Art and Nature under an Italian Sky, by M. L. M. D. 10s. 6d.
 Aurelia; or, a Beauty's Life in Italy, 3 vols. post 8vo. 11s. 6d.
 Boyle's Court Guide, 1853, 18mo. 8s. 6d.
 Budd (Dr.) On Diseases of the Liver, 2d edit. 8vo. 16s. cl.
 Brewer's (Rev. Dr.) Guide to English Composition, 6s. 5d. cl.
 Carpenter's Spelling, new edit. by Rutherford, 18mo. 1s. 6d. cl.
 Chambaud's Fables Choisies, by Wells, new edit. 18mo. 2s. cl.
 Claude, or the Double Sacrifice, 2 vols. post 8vo. 10s. cl.
 Cox's (Dr.) Female Scriptural Biography, 2d edit. post 8vo. 5s. cl.
 Cunningham's (P.) The Story of Nell Gwyn, cr. 8vo. 6s. cl.
 Democritus in London, 6s. 6d. cl.
 Divine (The) Master, 18mo. 3s. 6d. cl.
 Fagot (A) of French Sticks, 2d edit. 9 vols. post 8vo. 11s. 4s. cl.
 Fortune's Journey to Tea Countries of China, 8vo. 15s. cl.
 Forsyth's (Rev. J.) Memoir, by Wilson, 3d edit. 9s. 10s. 6d. cl.
 Gurney's Thoughts on Habit and Discipline, 2d edit. 1s. 6d. cl.
 Guy's (J. Jun.) New Speaker, 18mo. 3s. 6d. bd.
 Harrison's Pathology, &c. of Structure of Uterus, 8vo. 7s. 6d. cl.
 Horie (W. J.) New Pantheon, new edit. 18mo. 4s. 6d. cl.
 Jarman's (Rev. D. F.) Faith's Trial, 6s. 8vo. 1s. 6d. cl.
 Jenour's (Rev. A.) Rationale Apocrypticum, 2 vols. 8vo. 11s. 6s. cl.
 Jerrold's (Douglas) Works, Vol. 3, 18mo. 4s. cl.
 Jones's (T. R.) Natural History of Animals, Vol. 2, post 8vo. 12s. cl.
 Johnson's (C. W.) Public Health Acts, with Notes, &c. 18mo. 7s. cl.
 Kipple's (A.) Collection of Hymns and Psalms, 18mo. 4s. 6d. bd.
 Knox's (Dr.) Rudimentary Astronomy, 18mo. 1s. cl.
 Lectures before Church of England Young Men's Society, 1852, 6s. 8vo. 6d. cl.
 Loudon's (Mrs.) Lady's Country Companion, 4th edit. 6s. 8vo. 5s. cl.
 Lucian, Selections from, trans. 18mo. 3s. 6d. cl.
 Melville's (The), by Author of "John Drayton," 3 vols. 11s. 6d. cl.
 Mahan's (D. B.) Civil Engineering, 6th edit. 8vo. 16s. cl.
 Martin's (Rev. R.) Rudimentary Astronomy, 18mo. 1s. cl. (Weale).
 Martin's (Rev. R.) A Place of Repentance, 6s. 8vo. 2s. 6d. cl.

- Martin's (W.) The Hair-Worker's Manual, cr. 8vo. 7s. 6d. cl.
 Martineau's (H.) Memoir, by the Rev. J. Sargent, 17th edit. 6s.
 Michael's History of the Crusades, Vol. 3, 18mo. 5s. cl.
 Moir's (D. M.) Poetical Works, with Memoir, 3 vols. 6s. 8vo. 14s. cl.
 Moir's (D. M.) Sketches of Poetical Literature, 2d edit. 6s. 8vo. 5s.
 Neumann's (S.) The Gold Regions of Australia, 18mo. 1s. 6d. cl.
 Murray's Colonial Library, Darwin's (C.) Naturalist's Voyage, new edit. 8s. 8vo. 8s. 6d. cl.
 New Jerusalem (The), 2s. 6d. cl.
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THE ARCTIC EXPEDITIONS.

The third Government Arctic Searching Expedition on the track of Sir John Franklin has departed under the most favourable circumstances;—and bearing in mind the determination and energy of its commander and his officers, we are warranted in anticipating happy results. Had the Admiralty placed a large and powerful steamer at the disposal of Sir Edward Belcher, as was expected, we should regard this Expedition as leaving nothing to be desired in respect of its equipment. We can but hope that this economy may not, like many short-sighted official acts, be productive of evil consequences. Though gunpowder may break the ice barring the entrance into Wellington Channel,—it is certain that if it be found in anything like the state in which it was when Capt. Austin turned his back on it, a powerful steamer would have driven a passage through it with comparative ease, and would beyond all question have been much more speedy in its effects. With the above exception, everything that the accumulated experience of former Expeditions suggests has been carefully attended to in the equipment of the present Expedition,—and nothing has been forgotten that can add to the welfare and comfort of the crews.

The strange story of the two three-masted vessels seen in the grip of an iceberg off Newfoundland, in April, 1851, by the mate of the brig Renovation,—and surmised to be Sir John Franklin's—has received from Capt. Penny just that species of explanation which had probably already suggested itself to many of our readers. Do they remember a certain one of the numerous captains who have seen from the deck of their vessels the sea-serpent exercising his scaly coils at a safe and sight-perplexing distance—which one sailed up to the monster, and translated him into a line of sea-weed the eccentricities of which conformed themselves implicitly to the undulations of the waters on which it rode? Now, if the officers of the Renovation had made for these two ice-bound ships,—and we shall only say, that if they believed them to be Sir John Franklin's missing vessels (or, indeed, any vessels whatever) it is most extraordinary that they did not—we agree with Capt. Penny in thinking that they (the vessels) would have turned into the phenomena known to whalers as "country ships,"—in other words, formations on an iceberg which deceived even practised eyes.

Capt. Penny, adds:—"To place ships in such a position by their being frozen in an iceberg would require thirty to forty years,—and floe ice would have been broken up with the western ocean swell before it had even reached Cape Farewell. Not a piece of sufficient size would be found to contain even one ship, much less two. No iceberg of one-fourth of a mile would reach such a position; it must have been two pieces of icebergs, and the vessel being five miles distant could not have observed the water over the detached ice. We have the experience of the eleven whalers wintered on the ice; they all broke from their icebergs long before they reached Cape Farewell."

In confirmation of the optical illusions pointed at by Capt. Penny, we may recur to an interesting circumstance which occurred to Mr. Goodair—showing that the phenomena of refraction in the Arctic Regions exceed the marvellous deception of the mirage.—When that gentleman was on his first voyage in search of his brother, who accompanied Sir John Franklin as surgeon, and when his ship was running along the south shores of Lancaster Sound, he was standing on the fore-castle examining with a telescope every part of the coast most anxiously, when with a thrill of joy he recognized a flag-staff and ensign. He gazed earnestly at it,—and so distinctly did it show itself, that he could even make out the waving of the flag. Unwilling, however, to trust to his own vision only,—without saying a word he put the telescope into the hands of a man who was standing near him, that he might look at the point a-head. The man did so,—and, with a start, exclaimed that a flag was flying. Overjoyed, Mr. Goodair snatched the glass back, and applied it again to his eye. For an instant—for an instant only—he saw the wished-for signal; then, it faded,—then re-appeared—now distorted into a broken and disjointed column, now into an upturned and inverted pyramid,—till at last the image became resolved into its real form, that of a hummocky piece of ice. Many other instances might be adduced to show how constantly the Arctic explorer is perplexed by meteorological phenomena which thus deceive the vision.

Since the foregoing was written, we observe that the Admiralty have sent Capt. Ommanney to Limerick to investigate the mate's statement. The selection of this officer for such an investigation we cannot but think unfortunate,—when it is remembered that Capt. Ommanney had published as his opinion relative to Franklin's Expedition, that it *cannot be in existence*.

We regret to find that Capt. Beaton's Expedition is detained by want of funds.

We understand that it is in contemplation to send two ships to Melville Island to meet Capt. McClure,—who, it will be remembered, had made great progress to the northward of Behring's Straits when last seen in 1850.

MR. FITCHETT'S 'KING ALFRED.'

THOUGH uninitiated in the mysteries of reviewing, I think I am not wrong in stating that the line of boundary between criticism on the literary merits of a work on the one hand, and on the private circumstances of the author on the other, is one well defined and generally respected,—that unnecessary reference to the latter is at least an impertinence,—and that misrepresentation of them is as criminal in literary as in private life. I feel called on, therefore, by a sense of duty to the memory of the dead, and of respect to the honoured name of Roscoe, to request the favour of a small portion of space in your columns to refer to an article on 'Recent Epics,' in the last number of the *Quarterly Review*; in which, while reviewing the posthumous poem of 'King Alfred,' by my uncle, the late Mr. Fitchett, edited by Mr. Robert Roscoe, occurs the following passage:—"Mr. Robert Roscoe was article clerk to Mr. Fitchett, who not only initiated him into the mysteries of the profession, but entrusted him with the momentous secret of the 'Alfred.' When the senior was near his end, we have been told, he bequeathed his pupil 2,000*l.* and his mantle." * * The survivor, having completed his master's work in the original strain, published the whole in a couple of large and closely printed volumes. Roscoe has since followed Fitchett to the tomb, and we trust it is now no distress to either of them that the locality is not in Poets' Corner."

The story of the bequest of the 2,000*l.*, by whomsoever the *Quarterly Reviewer* may "have been told," is simply untrue; and I am compelled to believe that the reviewer, after taking the precaution of waiting eleven years, till "Roscoe has followed Fitchett to the tomb," has introduced it for the purpose of attributing to mercenary motives a task undertaken by Mr. Roscoe as a pure labour of love, under circumstances which he has stated in the preface to the work. "In complying," he says, "with the request of the author's represen-

tatives, and in contributing, even in the small degree which the occasion demanded, or his own abilities allowed, to the realization of the great ideas embodied in the poem, a more than sufficient recompense has attended the slight trouble consequent upon his duties. This he has derived from the feeling of pride and satisfaction, springing from his association, however subsidiary and remote, in so noble a project—a feeling only alloyed by his regret for the event which rendered necessary the substitution of his assistance, and which transferred to him the office of introducing to the public a work known to him in its earliest stage, and completed by him in its last."

If I were disposed to discuss the literary merits of the poem, the fact of an accomplished scholar, as Mr. Robert Roscoe was known to be, having thought it deserving of the pains which he bestowed upon its completion, coupled with the published opinion of Dr. Drake, might have some weight in opposition to the reviewer's estimate; but my business is with the private circumstances which he has thought it expedient to introduce. The fact is, that Mr. Fitchett died intestate; leaving, however, some unattested memoranda for a will, in which the name of Mr. Robert Roscoe, as an old pupil, and the son of a valued friend, was mentioned in connexion with a small token of remembrance:—and this is the only shadow of foundation for the mischievously exaggerated statement of the reviewer. Neither is there any ground for supposing that the slightest idea was ever entertained by the author of the literary trust which was probably intended to be inferred from the reviewer's phrase of "bequeathing his mantle" to Mr. Robert Roscoe; who, on the suggestion and through the kind offices of their common friend, the late Mr. Edgar Taylor, undertook the task of completing and editing the poem at the request of the author's representatives, when they determined to publish the work at their own risk. This they did in compliance with a sense of duty, which (to use the words of the preface) "in the absence of any express injunctions left by the author, the regard cherished by them for his memory, and their just desire to give effect to the anxious pursuit of his whole life, required at their hands."

Whether their determination was as judicious as the motives which actuated it were conscientious, is a point on which they have no wish to take counsel from the reviewer who, regardless of the feelings of the living, can thus hazard unfounded assertions as to the private circumstances and motives of the dead, as means of guiding the public taste.—I am, &c.

JOHN FITCHETT MARSH.

Warrington, April 19.

TOTAL ECLIPSE OF THE MOON AT SANTO DOMINGO, January 6, 1852.

We have received from Sir Robert Schomburgk the following account of his observation of this phenomenon.—

It was a lovely tropical night, no cloud to be seen,—and the stars shone brightly, without much twinkling. The light which the moon shed while advancing towards the zenith was so clear, that moderate sized print could be read with facility. The streets of the city—at other times so lonely after the curfew hour—were still filled with promenaders; and not far from the house where I carried on my observations resounded festive music. The gay Dominicans were amusing themselves with dancing in honour of the "Three Wise Men of the East."

The Convent church of Santo Domingo—one of the oldest buildings in the ancient metropolis of the New World—with the ruins of the College, threw broad shadows; and the sharp outlines of Regina, with its fine Cupola, and the iron-grilled windows of the Nunery of which it is the church, led the imagination back to the period when many an afflicted heart found here rest and consolation from the troubles of the world,—until the Haytiens under Boyer confiscated the Convent property, and, opening the portals, bade the sisterhood go forth to encounter once more the storms of common life.

The moon stood on the zenith,—and the picture changed its character. The shadows that gave a romantic hue to the ghastly buildings of former centuries were wanting now,—and the outlines seemed harsh under a light that fell perpendicularly upon them.

It was then midnight. The streets were lonely; save that here and there a stray horse or mule could be seen assiduously looking for the scanty blades of grass which grew up from between the stones that long ago (in better times) formed the pavement of the first city of Spain's proud Colonial Empire, or a group of half-starved dogs were contending for the bones that had been thrown as refuse on the street. The discordant music of the drowsy musicians, and the occasional ejaculations of the gay dancers, formed a strong contrast with the otherwise prevailing stillness.

The shadow of the earth approached the luminary, and gradually stole over the bright disk of the fair moon. I stood alone upon the flat roof of the house which I inhabited, watching the progress of the eclipse. I pictured in imagination the lively and extraordinary scenes which I once witnessed far in the interior of Guiana, among the untutored and superstitious Indians. How they rushed out of their huts when the first news of the eclipse came,—gibbered in their tongue,—and with violent gesticulations threw up their clenched fists towards the moon. When, as on this occasion, the disk was perfectly eclipsed, they broke out in moanings,—and suddenly squatted upon the ground, hiding their faces between their hands. The females remained during these strange scenes within their huts. When, shining like a sparkling diamond, the first portion of the moon that had disencumbered itself from the shadow became visible, all eyes were turned towards it. They spoke to each other with subdued voices; but their observations became louder and louder,—and they quitted their stooping position as the light increased. When the bright disk announced that the monster which wanted to stifle the Queen of the Night had been overcome, the great joy of the Indians was expressed in that peculiar whoop which in the stillness of the night may be heard for a great distance. The women and children then joined the men in their merry gambollings. The dance of the merry-makers presented a "pendant" to this picture. They pursued their revel without noting the phenomenon until the bright moonlight had faded into complete darkness;—then, the dance ceased, and the street was filled with wondering watchers. The slight figures of the young handsome Creoles, dressed in pure white, made them look through the darkness like nymphs.

The central eclipse took place at half-past one. The moon was then west of the meridian, and in the constellation Gemini,—its eastern limb being about 8° from Pollux and 10° from Castor. *Delta* Geminorum nearly sat on the north-eastern rim:—to the eye there seemed only a small space between it and the moon. South-west of its limb, but at a somewhat greater distance, was *Zeta* Geminorum:—the orb of the moon between them having, for all I can now think of, the appearance of a Chinese round lantern.

The town lay in total darkness. There was the copper-coloured disk on the firmament,—but it shed no ray of light, and the terrestrial objects cast no shadows. But the stars shone all the brighter. Jupiter stood in the zenith; to the south-west the splendid constellation of Orion with Procyon,—and closer to the southern horizon Canopus and that fiftieth star *Eta* Argus, now nearly as large as Canopus. The southern Cross seemed to dip its foot in the Ocean.

The moon remained for an hour and forty minutes totally eclipsed. The shadow of the earth entirely covered her during that period; but, as if to confirm the supposition of some astronomers that this luminary possesses an inherent brilliancy, the shadow did not cover her in a uniform manner. Her mountains, valleys, craters, and plains were still to be discerned—chiefly during the middle of the eclipse—near her eastern limb. Whether the light derived from our atmosphere could also

produce such an effect, I must leave to those deeply versed in the science of Astronomy to decide.

It happened—perhaps by accident—that during the period when the moon was entirely plunged in the shadow of the earth, numerous shooting stars became visible:—the greater number fitting in an oblique line from south-east to north-west—one in a right direction towards the moon. It did not seem to belong to our atmosphere; for as far as the naked eye could discern, the moon hid it,—nor did I see its emersion. I had just laid aside the telescope.

The most interesting sight was, however, when the shadow moved away, and exposed—in the commencement very gradually—the unencumbered disk. The brilliant light of the first portion of the moon showed itself like an excrescence on the still to appearance perfectly round disk of the shadowed orb:—and when the illuminated portion amounted in extent to 8' 10", the appearance of the moon—perhaps now distorted—presented the excrescence as overlapping the still rounded shadowy disk.

OUR WEEKLY GOSSIP.

By the liberality of Mr. Rogers, the department of MSS. in the British Museum has been lately enriched with a document of peculiar interest to English literature,—namely, the original covenant of indenture between John Milton, gent., and Samuel Symons, printer, for the sale and publication of 'Paradise Lost,' dated the 27th of April, 1667. By the terms of agreement, Milton was to receive 5*l.* at once, and an additional 5*l.* after the sale of 1,300 copies of each of the first, the second, and the third "impressions" or editions,—making in all the sum of 20*l.* to be received for the copy of the work and the sale of 3,900 copies! The document is signed and sealed by "John Milton," and witnessed by his servant "Benjamin Greene." Its history cannot be traced back many years with certainty; but it is probable, that the paper passed through the hands of Tonson and Dodsley, and at length came into the possession of an individual, who lived at No. 2, Clifford Street, Bond Street, who in the year 1826 disposed of it (together with the original assignments of Dryden's Virgil and the Spectator) to Mr. Prowett, bookseller, for the sum of 40*l.* These papers were shortly afterwards sent to Southgate's auction-room; where Milton's agreement was purchased by Mr. Pickering,—who sold it to Sir Thomas Lawrence for 60*l.* At Sir Thomas Lawrence's sale at Christie's, in June 1830, this document was re-purchased by Mr. Pickering for 63*l.*,—and eventually it was sold to Mr. Rogers for one hundred guineas.

Some other papers are in existence connected with the disposal of the 'Paradise Lost.' In the *Gentleman's Magazine* for July, 1822, are printed three documents then in possession of Sir Thomas Gery Cullum, Bart., and now in the collection of Dawson Turner, Esq. The first is a receipt from John Milton to S. Symmons, dated the 26th of April, 1669, for the payment of 5*l.*—"being the second five pounds to be paid, mentioned in the covenant." The poet died the 8th of November, 1674; and the next receipt is signed by his widow Elizabeth, the 21st of December, 1680, in acknowledgment of 8*l.* in full payment of all claims. We thus see, that the sum of 15*l.* agreed to be paid for the three editions of the work was reduced by 2*l.*,—so that the sum of 13*l.* was all that was received for the work, exclusive of the 5*l.* purchase-money. The third document is, a general release from Elizabeth Milton to S. Symmons, from all suits, &c. dated the 29th of April, 1681. In addition to the two signatures of Milton above noticed, a third, dated in 1681, is engraved in Pickering's recent edition of Milton's work, taken from a printed copy of Aratus in the British Museum; three others, affixed to a legal paper, dated 1650, are given in Todd's edition of the poet's works, edit. 1826, vol. i. p. 84; and a seventh signature, not yet engraved or noticed, may be found in the Egerton MS. 1324, in the British Museum, written in an Album Amicorum belonging to Christopher Arnold of Nuremberg, and dated "Londini, A.D. 1651. Novem. 19." The motto chosen by Milton on this occasion is borrowed

from 2 Epist. Corinth. xii. 9. 'Ἐν ἀσθενείᾳ ῥεδι-
οῦμαι, and is signed JOANNES MILTONIUS.

We have this week to record the death of one of our eminent archaeologists, Mr. Isaac Cullimore: respecting whose labours in his peculiar field of research a Correspondent sends us a few particulars.—"No man," says he, "has done more for Egyptian antiquities than Mr. Cullimore. To him it was a most gratifying fact, that all the deductions at which he had previously arrived were fully confirmed by modern Egyptian discovery. Many of his most valuable papers were read before the Royal Society of Literature,—of which he was an active member so long as health permitted. This Society some years since published his restoration of the Tablet of Abydos. The Syro-Egyptian Society owed much to his exertions in its early days. The classification and deciphering of cuneiform writing occupied a large portion of his attention previously to the Ninevite discoveries,—and there is little doubt that his observations on this subject if laid before the public would be found valuable auxiliaries to further research."

We have received from Dr. Henry, the President of Queen's College, Belfast, a correction of the numbers quoted by us last week as testifying to the steady progress of these Irish educational institutions in spite of the illiberal influences brought to bear against them. "Owing," he says, "to the difficulty of hearing in the large hall of the College, some of the reporters mistook the figures. I stated that since October last 191 students had entered and re-entered,—and that 184 were then in attendance."

The Council of the Society of Arts has of late been actively employed in carrying out the suggestions contained in the letter addressed to the Society by Mr. Harry Chester, which we noticed some time since, on the subject of a combination of Literary and Mechanics Institutions with the Society. In answer to the circular letter and a list of queries issued, some hundreds of local institutions have filled in and returned the papers. These returns exhibit strong sympathy on the part of the various institutions with the proposed scheme, an almost unanimous wish to connect themselves with the Society of Arts, and a lively sense of the advantages which must result from the union. The general idea of the scheme may be looked on as approved, while the details remain at present to be considered. Amongst the probable advantages pointed out in the returns are, greater facilities in the arrangement of lectures and in obtaining eminent lecturers in whose ability and principles confidence may be reposed,—in the purchase and loan of books, apparatus, diagrams, specimens, and other means of illustration,—in obtaining competent class teachers,—and in the dissemination of information relative to new inventions and discoveries and to the proceedings of other Societies. But the main point—and that, indeed, on which all the other advantages depend—is, the establishment of a central committee for collecting and diffusing early and accurate information on scientific and practical matters, and for recording, arranging, and disseminating the facts and experiences of local institutions for the benefit of all. Such an union has more than once, our readers know, been proposed; but the poverty of many of the Institutions, and the partial and local nature of the schemes proposed, formed insuperable barriers against its realization. The proposal of the Society of Arts to become the centre of union seems to remove a formidable difficulty. This Society has of late assumed a most active and important character,—and its reputation gives to the proposal a weight and a prestige which are strongly recognized in the returns that have been received. There is, we believe, no idea of bringing local Institutions under a central board of management, or interfering in any manner with their independence; but only of forming such an union as shall give to all its members the benefit of those facilities which the metropolis affords, and by the systematic record and publication of the wants of popular Institutions obtaining for them the attention of the thinking part of the entire community.—A conference will be held in the Society's Rooms early in May,—to which the Institutions favourable to the general

idea have been invited to send delegates. A very large number of these have been already named.

A Correspondent sends the following answer to the question put by Mr. Lettson at the end of his letter which appeared in our columns last week [see ante, p. 429].—"Your Correspondent Mr. W. Nanson Lettson may be informed that the reading of the copy of the second folio edition of Shakspeare in the library of Trinity College, Dublin, in the passage respecting which he inquires, is:—

The gilded sea to a most dangerous shore."

A petition has been laid before the House of Lords urging on Government the propriety of establishing a State asylum for the care and custody of criminal lunatics. When presenting this petition, Lord Shaftesbury made a clear and powerful statement of the abuses which at present exist in the treatment of this unhappy class of persons. But the Minister received his proposition coldly; and without refusing to consider it, gave an impression to the House that he was not disposed to move in the matter. His opposition rested chiefly on the ground of expense,—a reason which ought to have no weight in a matter of obvious duty like the one in question.

The stimulating effect of the Exhibition of last year is very visible in the fact—to which we have already alluded—that the south of Ireland—the quarter that sent least to the Crystal Palace—is making great efforts to have an Exhibition of its own in the month of June. Since we last noticed this undertaking, symptoms of great activity have been exhibited for its promotion, and the proposed Exhibition has been opened to all Ireland. Sir Robert Kane—the President of Queen's College, Cork—is one of the most active supporters of the proposal; and after hearing a statement on the subject, Lord Clarendon so much approved of its utility as to give his own private subscription of 50*l.* towards the undertaking. The present Viceroy of Ireland has since been waited on, and he has undertaken to open the Exhibition in person. There has been more canvassing for patronage of this Exhibition than we can quite approve of:—but we are willing to make some allowance on that head for a country that has not yet realized the advantages resulting from steady self-reliance. The utility of the Exhibition will consist in its tendency to awaken an industrial spirit in a locality very backward; and we have reason to think that many parties not heretofore caring for industrial progress are in consequence of this movement beginning to fix their attention on those permanently useful measures which can best benefit Ireland.

A meeting has been held in Belfast to concert measures for the reception in that town of the members of the British Association. The Bishop of Down presided, the Earl of Belfast explained the objects of the Association, and many influential landowners and merchants of the district supported the meeting by their presence. The best feeling prevailed throughout. A local committee has been named to undertake the necessary arrangement of details, and a subscription list has been opened. The Association will meet in September, and its various Sections will occupy the rooms of Queen's College,—which are said to be sufficiently capacious to admit of them all assembling under one roof.

No city in Europe is so rich in charitable institutions as London:—yet no city in Europe is so singularly wanting in some institutions which would appear of prime and obvious necessity. Within these few years, there was no home in this metropolis but the public street for the idiot:—a hospital for sick children is still wanting. We have ragged schools and a foundling hospital,—some provision, however slight, for the houseless and abandoned child,—but none specially designed for the sick infant. In this respect London is peculiar. Every tourist has seen or heard of such institutions abroad:—not merely at Paris, Brussels, Berlin, Copenhagen, St. Petersburg, and Vienna, but in the secondary cities—Frankfort, Hamburg, Lemberg, Prague, Pesth, and Gratz. The Turks even, in spite of their fatalism, have erected a hospital for sick children at Constantinople. Let it not be supposed

that there exists in London no necessity for such an institution,—for the fact is, that our atmosphere is more fatal to the young than that of any city here named with perhaps two exceptions. It appears—from statistics put forth by a committee of which Lord Shaftesbury is president and Mr. John Labouchere treasurer, formed for the purpose of supplying this want—that out of every hundred persons born in London twenty-four die in the first two years, and nearly eleven more in the succeeding eight:—so that 35 per cent. or more than a full third of the population of the metropolis perishes in childhood. The mortality takes place chiefly among the poor—and many of the deaths arise solely from the ignorance or the neglect of parents. These latter, at least, might be prevented by such arrangements as the founders of the hospital in Great Ormond Street contemplate adopting.

We learn from Paris that the renewed commercial treaty between France and Belgium will contain a clause for putting an end to the piracy of books in those two countries. When this act shall have been ratified, there will no longer exist at Brussels a pretext—so far as we know—for refusing to enter into a contract with England for the preservation of our literary copyrights. If there should, our statesmen will only need to incorporate in the general commercial treaty a section on the interchange of intellectual products. A little more activity at Whitehall would perhaps lead to the immediate completion of our Continental treaties. It is not enough to wait, as we are now doing, for the adhesion of the wrong-doers:—they should be pressed to conform. The case of France proves that the point at issue with the pirates may be carried if it be seriously urged and made part of a general measure.

The Paris publishers MM. Firmin Didot, Brothers, announce a 'Nouvelle Biographie Ancienne et Moderne,' to be edited by Dr. Höfer. This work is intended to form a supplement to the 'Encyclopédie Moderne' issued by the same firm.

The museum of the late Lieut.-Col. Sommer, commander of the Castle of Rosenborg, is announced for sale, at Copenhagen, on the 21st of May. It comprises a large collection of Scandinavian Antiquities, many objects of Greek and Roman Art, some gems, and an extensive series of ethnological objects from India, Japan, China, the South Seas, &c.

The *Courrier de Marseille* announces that a discovery of some interest has been made in Egypt. Our readers know that one of the projects of Mehemet Ali was, the working of an emerald-mine at Mount Zabarah, near the borders of the Red Sea,—and that under the superintendence of M. Caillaud some works were undertaken with that view at the latter part of his reign. It is now said that Mr. Allan, the engineer of a company formed to work the mine, has found at a great depth traces of an ancient gallery in which there are various antiques, domestic utensils, and an inscription in hieroglyphics. Belzoni was of opinion that this mine was worked in early times;—and it is now stated that the inscription ascribes the commencement of the works to the age of Rameses Sesostris—more than sixteen centuries before the event from which our calendar takes its date.

A Correspondent has sent us from Amsterdam a memoir presented to the King of Holland by the Members of the lately suppressed Royal Institution of the Netherlands. The facts of the case regarding this suppression are here stated for the first time on authority,—and we must say that they are little creditable to the Government of the Hague. The Dutch Institute, as our readers will recollect, was founded during the occupation of Amsterdam by the French,—and it was one of the pet projects of the Emperor Napoleon. It continued in full activity after the return of the House of Orange, publishing many useful works, directing useful inquiries, and altogether holding a respectable place among the learned Societies of Europe. Its income was never large. But a few years ago, during a financial pressure on the Government, it agreed to a reduction of its revenue from 15,000*l.* to 11,000*l.* Nevertheless with these 11,000*l.* a year—about 44*o*/100 of our money—the members con-

trived, in a country where everything is nearly as dear as in England, to maintain the former dignity of the Institution. Government had, however, begun to look on it with an evil eye. In 1848 the minister declared that its revenues must be reduced to 5,000*l.*—whereupon an intimation was sent to the king that if that sum were voted an honourable existence for the Institute would be impossible. No answer was vouchsafed,—and the vote was taken for 6,000*l.* More addresses were sent to the King, and interviews with the minister were solicited. The first remained silent,—the second shuffled and procrastinated in a manner highly offensive to the eminent men who sought an explanation at his hands. He exhibited nevertheless a fixed desire to abolish the Institute under the pretext of its re-organization,—though he appeared unwilling to take upon himself the odium of acknowledging this as his own act. The members were therefore to be forced into such an attitude as would compel them to demand a dissolution,—and this was not difficult to a man who could refuse supplies and reduce them to complete inactivity. They made many attempts to preserve their corporate existence. They proposed a financial basis of 4000*l.* a year. They offered to consider any modifications of their laws suggested by the Government. But the minister would not come to terms. He positively refused the 4000*l.* basis, and refrained from stating what his ideas were with respect to re-organization. At length, rendered poor and powerless by the hostile Government, it only remained for the members of the Institute, to use their own words, "to pray the king, in case the credit of 5,000*l.* a year should be voted by the Chamber, to suppress an institution which, bearing the name of royal, and being called to the accomplishment of important duties, could no longer fulfil its high mission,—because the Government refused to listen to its just claims, to reply to its remonstrances, or even to keep the promises which the minister had formally made." In conclusion, the members now place their conduct in the matter before the learned world,—and appeal to European opinion against the treatment which science and letters have received from the powers that rule in Holland.

Closing of the Exhibition.

BRITISH INSTITUTION, PAUL MALL.

The GALLERY for the EXHIBITION and SALE of the WORKS OF BRITISH ARTISTS is OPEN DAILY, from Ten till Five, and WILL CLOSE on SATURDAY, May 5.—Admission, 1*s.*; Catalogue, 1*s.*

GEORGE NICOL, Secretary.

SOCIETY OF PAINTERS IN WATER COLOURS.—The FORTY-EIGHTH ANNUAL EXHIBITION WILL OPEN, at their Gallery, 5, Pall Mall East, on MONDAY, April 28.—Admission, 1*s.* Catalogue, 6*d.*

GEORGE FRIPP, Sec.

THE NEW SOCIETY OF PAINTERS IN WATER COLOURS WILL OPEN their EIGHTEENTH ANNUAL EXHIBITION on MONDAY, at their Gallery, 53, Pall Mall, near St. James's Palace, from Nine o'clock till dusk.—Admission, 1*s.*

JAMES FAHEY, Secretary.

THE NATIONAL INSTITUTION OF FINE ARTS.—The EXHIBITION of the above Association WILL OPEN for the season on MONDAY NEXT, at the Portland Gallery, No. 216, Regent Street, opposite the Polytechnic Institution, from 9 A.M. till dusk.—Admission, 1*s.* Catalogue, 1*s.* Season Ticket, 5*s.*

BELL SMITH, Secretary.

GALLERY OF ILLUSTRATION, 14, Regent Street.—NOW EXHIBING, daily, the Grand Moving Diorama, illustrating the WELLINGTON CAMPAIGNS IN INDIA, PORTUGAL, and SPAIN, concluding with the BATTLE of WATERLOO.—Afternoon, Three o'clock; Evening, Eight o'clock.—Admission, 1*s.*; Stalls, 2*s.* 6*d.*; Reserved Seats, 3*s.*. Doors open half-an-hour before each representation.

PATRON—H.R.H. PRINCE ALBERT.

ROYAL POLYTECHNIC INSTITUTION.—BACHHOFFNER & DEBIEN'S NEW PATENT POLYMERIZING GAS FIRE will be EXHIBITED and LECTURED ON, on Monday, Wednesday and Friday, at half-past Three, and on Tuesday and Thursday Evenings, at Nine.—A LECTURE, by J. H. Pepper, Esq., on GUNN & APPER'S PATENT PAPER for the prevention of Piracy and Forgery by the ANASTATIC PROCESS, daily at Two o'clock, and every Evening, except Saturday, at Eight.—LECTURE on VOLTAIC ELECTRICITY, with brilliant Experiments, by Dr. Bachhoffer.—AN EXPLANATORY DESCRIPTION, by Mr. Crispe, of the VARIOUS KINDS OF MUSKETS, RIFLES, &c.—A splendid NEW SERIES of DIS-SOLVING VIEWS.—Exhibition of the MICROSCOPE.—DIVING and DIVING BELL, &c. &c.—Admission, 1*s.*; Schools and Children under ten years of age, Half-price.

A NEW EDITION OF THE CATALOGUE.

SCIENTIFIC

SOCIETIES.

ROYAL.—April 1.—Col. Sabine, V.P., in the chair.—'On the Electro-chemical Polarity of Gases,' by W. R. Grove, Esq.

GEOGRAPHICAL.—April 5.—The President, Sir R. I. Murchison, in the chair.—S. Block, Esq., was elected a Fellow.—The President stated that the Church Missionary Society had granted to the Rev. David Livingstone leave of absence during two years more, to extend his explorations into the interior of Africa, to the north of the lately discovered Lake of Ngami. The President next reported the return from Walfish Bay of Mr. Francis Galton, with his MS. of routes in the interior of south-west Africa to the eastward of Walfish Bay,—which Mr. Galton would lay before the Society at the next meeting.—Dr. Rae then gave an account of his most recent explorations of the south and east coasts of Victoria Land in the Arctic Regions, in search of Sir John Franklin's missing Expedition.—The Rev. C. G. Nicolay read a paper 'On the Classification of Watersheds.'

GEOLOGICAL.—April 7.—W. Hopkins, Esq., President, in the chair.—Lieut. J. Roberts and the Hon. D. F. Fortescue were elected Fellows.—The following communications were read:—

'On some of the Effects of the Holmfrith Flood,' by J. Prestwich, Esq. The author gave a general description of the district between Manchester and Huddersfield, and of the valleys of the Holme and the Digley in particular, the upper part of which latter valley had been dammed up in 1844 to form a reservoir. He then described some of the results arising from the bursting of the reservoir in February last, and the effects of the rush of water on the removal of the debris of the embankment and of the surface of the valley. The weight of the materials swept away from the gap in the embankment cannot be much less than from 40,000 to 50,000 tons; and this is scattered in gradually decreasing quantity for a distance of half-a-mile. Near the embankment the valley is very narrow,—and the action of the water on the slopes of its sides tore up the surface to a depth of from ten to twenty feet, and carried away large masses of rock to considerable distances. The bulk of the debris scattered over the valley consists of angular fragments of rock, not exceeding one or two feet in diameter; but amongst them a few large blocks occur. Three blocks of various sizes, and weighing respectively from about five to eight tons, have been transported a distance of half-a-mile, and another, twenty-two feet long, six feet broad and three and a-half feet thick, and not weighing much less than twenty tons, has been carried down a distance of a third of a mile from the parent rock. After detailing many of the effects produced on buildings and trees standing in the way of the flood in different parts of the valley, the author observed that, as the valley consists of open flats and narrow passes, it is in these latter that the force of the flood has been most particularly felt,—the debris being for the most part deposited in the more open space succeeding each pass. At the passes, the waters, being again pent up, have torn up fresh materials, and transported them to the next open space. This is repeated in gradually decreasing force nearly all the way to Huddersfield. It would be very desirable, said the author, while the effects of the Holmfrith flood are still recent, that exact measurements should be made of the width of the valley in its different parts,—of the fall of the ground from the reservoir to the junction of the Holme with the Colne,—of the height to which water rose in various parts of the flood-stream—of the time taken for the water to rise and run off, &c., so that the velocity and power of the flood might be determined and its results more accurately recorded.—'On the Salt-range in the Punjab,' by Dr. A. Fleming.—'On the Geology of the Country around Kotah, Deccan,' by Dr. T. L. Bell. In this paper was given a geological description of the neighbourhood of the village of Kotah, on the Pranheeta River, in the Deccan, and a detailed account of experimental borings in search for coal at that place. Obscure traces of vegetable remains, and some specimens of fish (*Lepidotus Deccanensis*), lately described in the *Quarterly Journal of the Geological Society*, and probably of oolitic age, are here found in bituminous shale; but no indications of the presence of coal have been met with.

STATISTICAL.—April 19.—Lieut.-Col. W. H. Sykes, V.P., in the chair.—Dr. Guy read a paper 'On the Vital Statistics of Chittagong, Bengal,' by Assistant-Surgeon Bedford.—And Mr. Farr brought before the meeting a highly interesting notice of the cholera in England in 1848-9,—the discussion of which was adjourned to the next meeting.

LINNEAN.—April 20.—R. Brown, Esq., in the chair.—A collection of dried plants made in Australia, by J. Drummond, Esq., was presented by W. W. Saunders, Esq.—J. D. Salmon, Esq. exhibited a specimen of the *Coquilla* nut which contained in one of its cells a full-grown larva of a coleopterous insect belonging to the genus *Canandra*. There was no external perforation, and the parent insect had probably deposited the egg in the fruit when quite soft.—Mr. A. White exhibited a collection of insects made on the banks of the River Amazon by Mr. Bates.—The President exhibited polished specimens of fossil palms from the island of Antigua, and compared them with the sections of recent palms.—The Secretary read a portion of a Commentary on the *Hortus Malabaricus* of Rheede, by Dr. H. Buchanan.

INSTITUTION OF CIVIL ENGINEERS.—April 20.—J. M. Rendel, Esq., President, in the chair.—The paper read was, 'The Economy of Railways, as a Means of Transit, comprising the Classification of the Traffic, in Relation to the most appropriate Speeds for the Conveyance of Passengers and Merchandise,' by Mr. Braithwaite Poole. After referring to the influence which cheap and rapid communications had on the prosperity of a nation, the author alluded to the rise of the railway system in this country, expressing the belief that it would have been economical and wise if the legislature had in the first instance determined the lines on which the system of railways should have been constructed throughout the kingdom, so as to have avoided the present ruinous competition. The passenger traffic now exceeded, annually, four times the entire population of Great Britain, and was conveyed at three times the speed and one-third the fares formerly charged by the old stage or mail coaches, whilst the cost of conveyance of merchandise, minerals, and agricultural produce had been reduced 50 per cent., as compared with the rates charged on canals and turnpike roads fifteen years ago. The ordinary fares for passengers ranged from twopence three-farthings to a half-penny per mile, and for merchandise from one penny to sixpence per ton per mile. The author then proceeded to consider the economy which might be introduced into the working of railways; and divided the subject into sixteen different heads, each of which referred to some particular point where it was thought a reduction of expenses might be made. The principal point advanced was, the amalgamating, or working, of all the railways in four great divisions, and insuring unity of management in every department, in the maintenance of the permanent way, and of the rolling stock, as well as in their manufacture,—several improvements in the construction of the waggons being suggested. If a general classification of trains were arranged throughout the kingdom, separating each class, and running them at different speeds whenever practicable, it was thought that it would be conducive to the interest of all parties, as it was urged to be a manifest injustice towards those who paid the highest fares to find third-class passengers arriving at the same time with them. Punctuality and regularity required to be strictly attended to for the maintenance of a certain definite speed. Numerous instances were adduced to show the vast advantages and economy of the railway system, without which the penny postage could not have been achieved, or the Great Exhibition rendered available to the multitude; the produce of the land and sea, in vegetables, fruit, meat, fish, all provisions and fuel, would have remained as limited in consumption as heretofore; and the poor man's fireside in the rural districts would never have been warmed by coal.

MEETINGS FOR THE ENSUING WEEK.

- MON. Royal Institution, 4.—'On the Chemistry of the Metals,' by Mr. C. B. Mansfield.
 — British Architects, 8.—'On his Recent Explorations in South-West Africa,' by Mr. Francis Galton.—'Proposed Expedition to ascend the Niger and descend the Senegal,' by Lieut. McLeod, R.N.—'On the New Zealanders,' by Dr. A. S. Thomson (Gosh. Regt.), communicated by the Colonial Office.—'Observations taken with the Aneroid in Syria and Palestine,' by Capt. W. Allen, R.N. Institute of Actuaries, 7.—'On the Construction of a New Form of Two-Life Survivorship, and Survivorship Assurance Table,' by Mr. Peter Gray.
 TUES. Royal Institution, 3.—'On the Physiology of Plants,' by E. Lancaster, M.D.
 — Zoological, 9.—'On some Bones of the Solitaire,' by Mr. Strickland.—'On New Species of Terrestrial,' by Mr. Davidson.—'On the Habits of *Cyclops* horridus,' by Mr. Strutt.
 — Civil Engineers, 8.—'On Railway Accidents, their Cause, and Means of Prevention,' by Capt. Mark Hudson.
 — British Meteorological, 8.—'On the Habits of *Cyclops* horridus,' by Mr. Strutt.
 WED. Royal Institution, 4.—'On the Chemistry of the Metals,' by Mr. C. B. Mansfield.
 — Society of Arts, 8.—'An Attempt to Define the Principles which should regulate the employment of Colour in the Decorative Arts,' by Mr. J. C. Smith.—'On the Necessity of an Architectural Education on the part of the Public,' by Mr. Owen Jones.
 THURS. Royal Institution, 3.—'On the History and Practice of Sculpture,' by Mr. H. Westmacott, R.A.
 — Society of Arts, 8.—'On Improvements in treating Copper Ores in the Separation of Silver and Copper,' and on the Recovery of Sulphur from Alkali Waste,' by Mr. William Longmaid.—'An Attempt to Combine the peculiar Characteristics of the most Remarkable Models of Vessels in the Great Exhibition,' by the Rev. C. G. Sneyd.
 — Zoological, 3.—Anniversary.
 — Royal Society of Literature, 3.—Anniversary.
 — Society of Antiquaries, 8.
 FRI. Royal Institution, half-past 8.—'On Animal Individuality,' by Mr. Huxley.
 SAT. Royal Institution—Annual Meeting of the Members.
 — Botanical, 3.
 — Medical, 8.
 — Horticultural, 1.—Anniversary.

Photography: a Treatise on the Chemical Changes produced by Solar Radiation, and the Production of Pictures from Nature, by the Daguerreotype, Calotype, and other Photographic Processes. By Robert Hunt. Griffin & Co.

THERE are two methods of writing a book on practical science:—one, to give a luminous digest under general heads, sifting out the sound facts from the verbiage with which they are generally connected and arranging them in logical sequence,—the other, to allow each writer to describe his processes in his own language, merely connecting the subjects by such observations as may render them readable. Of these methods we prefer the former:—Mr. Hunt has chosen the latter,—adding some contributions of his own, not new, and not always very intelligible. On the whole, we may remark, nevertheless, that his is perhaps the best compilation on Photography that has yet appeared,—but then, that is not saying much.

Mr. Hunt's book is defective, too:—for instance, nothing is said in it of the comparative merits of the higher order of optical instruments. In fact, all writers have hitherto shunned the optical portion of Photography, Herschel excepted. There is, it is true, a description here given of a periscope form of lens,—which is put forth as all that is necessary for the student. Mr. Hunt says:—"I have long used myself and constructed for others a camera obscura, which appears to answer remarkably well, with a non-achromatic lens."—Now, this is going back to the infancy of the art,—and very unlike the recommendation of Sir John Herschel, who explicitly states the conditions of a *flat field*, a sharp focus at great inclinations of the visual ray, and a perfect achromaticity, as indispensable" (*Philosophical Transactions*, Part I. 1840).—so do we. This is rendered obvious from the great extension of the chemical spectrum,—which extension itself is the best means of actually testing the perfection arrived at in the construction of a lens. We cannot enter fully into this matter here; but we may remark, that the refractive and dispersive indices best adapted for collecting the chemical focus of the rays of light may be found in Herschel's 'Treatise on Light,'—or indeed in any recent elementary work on Optics. The same have been practically applied by Voigtlander, Ross, and others; and we may state that every difficulty of spherical and chromatic aberration has been completely surmounted.

On the subject of Calotype and all the processes on glass, our lively neighbours across the Channel have a convenient mode of re-discovering what was already known; and when their sententious formulæ are reduced into English weights and measures, we find that Mr. Fox Talbot's proportions are the

groundwork of every process. To be sure, there are slight differences; but still, the English philosopher having established his process on the unerring basis of atomic proportion, he has left little else to be done with the gallo-nitrates of silver. We except from this category the new and valuable Collodion process,—which is destined to supersede every negative and positive process yet discovered. Unshackled as we believe it to be by the Patent Laws, we look forward to this vigorous cultivation with great interest.

Mr. Hunt devotes a preliminary chapter to the history of photography. In noticing this, we pass over the doings of the alchemists; who were just as little likely to stumble in the course of their pursuits on the cause of the blackening of horn-silver as they were to discover the real California itself. They taught that silver differed from gold only in being mercury interpenetrated by the sulphurous principle of the sun's rays. The illustrious Scheele first pointed out the dissimilar power in the rays of the spectrum in producing change in salts of silver. Bérard, Seebeck, and others directed their attention to the luminous and chemical influences; while Wollaston was the first observer who pointed out the fact of the decomposition of gum guaiacum by the rays of light. This was no doubt the forerunner to Niepce's discovery of Heliography.

Sir Humphry Davy and Wedgwood, in 1802, succeeded in producing faint images in the solar microscope,—but were unable to fix them.—M. Niepce, of Chalons, on the Saône, first directed his attention to this subject in 1814. For ten years after this period he does not appear to have made much progress; until an accidental disclosure made him acquainted with M. Daguerre, who had for some time been causing his friends much uneasiness as to the state of his intellect by pursuing what they considered the wild chimeras of attempting to fix the beautiful images of the camera obscura by a chemical process. M. Niepce exhibited some specimens of Heliography to the Royal Society, and also presented a paper in 1827 with an injunction of secrecy; but owing to a bye-law of the Society such a paper under such a condition could not be received, and the specimens were suffered to fall into the hands of the curious. They did not, however, succeed in awakening the dormant energies of Englishmen:—so difficult is it for a new truth to find earnest minds for its cultivation. In 1829, a deed of copartnership was formed between MM. Niepce and Daguerre for a mutual investigation of the subject. Although Niepce had already used polished silver plates darkened with iodine to produce a background for the evaporation of resinous matter and essential oils, and had been able to produce impressions on glass representing the high lights, half tints, and shadows with tolerable clearness; still, the time of exposure in the camera occupied some hours,—and the uncertainty of the results, the want of sensibility and depth of tone, were objections that appeared insurmountable. Happily, M. Daguerre, separating his operations from these gummy evaporations, commenced with iodized plates; and the correlative idea of developing with an evaporable metal eventually led to the discovery of the Daguerreotype process:—not until M. Daguerre had nearly given the matter up in despair. He kept his mercury at the boiling point,—and consequently obtained only a clouded white film. One day, observing a slight indication of an image on the extreme edge of the plate of silver, where it had partly rested on the ledge of the holder and been less exposed to the vapour of mercury, he at once tried a lower temperature:—and the first experiment led to his brilliant discovery in 1839.

M. Daguerre exposed his silver plates to the vapour of iodine only; but as this gas is one of the electro-negative group of gaseous acids, chlorine, bromine and fluorine,—the combination of one or more of these latter with iodine was a natural suggestion, for the merits of discovering which there are at least fifty claimants.

The only other really important discovery towards perfecting the photography of plates was, the fixing process of M. Fizeau:—a solution of chloride of gold in hyposulphite of soda, from

which solution the gold is precipitated by heat, over the surface of the image,—thus rendering it permanent from the ordinary action of decomposition.

In this rapid sketch we have almost omitted the name of Sir John Herschel,—from a desire to direct special attention to his valuable contributions to this interesting subject. We refer to his papers of March 1839 and February 1840, in the *Philosophical Transactions*,—and we hope these may be printed entire in a cheap form for general reference.

But for its length, we should have desired to quote entire Mr. Hunt's chapter on the solar agency producing chemical change. Our readers must, however, content themselves with the following portion of it,—and refer to the book itself for the remainder.

"The operation of these antagonistic forces [of light] is somewhat remarkably shown over different regions of the earth. Advancing from our own lands towards the tropics, it is found that the difficulties of obtaining pictures by the solar influences increase; and, under the action of the glowing light of equatorial climes, a much longer period is required for impressing a photograph than is occupied in the process either in London or Paris. It has been stated by Dr. Draper, that in his progress from New York to the Southern States he found the space protected from chemical change by the yellow rays regularly increasing. The same result is apparent in the differences between the spring and summer. Usually in April and March photographs are more readily obtained than in June and July. It is worthy of notice, that the morning sun, between the hours of eight and twelve, produces much better effects than can be obtained after the hour of noon: this was observed at a very early period by Daguerre. For drawings by application, this is but slightly, if at all, felt, but with the camera it is of some consequence to attend to this fact. We are not yet in a position to record more than the fact,—the cause of the difference is not yet determined; probably it may be found to exist in a greater absorptive action of the atmosphere, caused by the elevation of aqueous vapour from the earth. But the experiments of M. Malaguti seem to imply the contrary, this philosopher having found that the chemical rays permeate water much readily than they do air: some experiments of my own, however, are not in accordance with M. Malaguti's results. In the neighbourhood of large towns it might be accounted for by the circumstance of the air becoming, during the day, more and more impregnated with coal smoke, &c., which offers very powerful interruption to the free passage of the chemical rays. This will, however, scarcely account for the same interference being found to exist in the open country, some miles from any town. Until our meteorological observers adopt a system of registering the variations of light and actinic power by means of some well-devised instrument, we cannot expect to arrive at any very definite results. The subject involves some matters of the first importance in photometry and meteorology, and it is to be desired that our public observatories should be furnished with the required instruments for carrying out a series of observations on the diurnal and monthly changes in the relative conditions of the solar radiations."

The chemical rays permeate a moist atmosphere more easily than a dry one,—are more active in an atmosphere of ozone than in its absence. In the field of the electro-magnet they are dia-magnetic, and more rapid in their action on bromo-iodide of silver,—their refractive index indicates a higher refrangibility, but so slight as almost to have escaped observation.

It is in these two branches of new philosophical inquiry that the action of Heliography must be studied.

To justify what we have said in the way of stricture at the opening of this article, we quote two specimens of ambiguous statement.

"The most extraordinary character of the hydriodic salts is, that a very slight difference in the strength of the solutions [1], in the composition of the photographic paper [2], or in the character of the incident light [3], produces totally opposite effects; in one case, the paper is rapidly whitened [which one?]; in the other a deep blackness is produced almost as rapidly [which other?]. Sometimes these opposing actions are in equilibrium, and then the paper continues for a long time perfectly insensible. The uncertainty attending the application of these salts arising from the above cause, has greatly circumscribed their use as photographic agents" [which of the above causes?].

Again—

"Now, as every ray of light producing the coloured image is accompanied by the chemical principle actinic, and as this is regulated in action by the luminous intensity of the rays, the most luminous (yellow) producing the least chemical effect, which increases with the diminishing illuminating power of the radiating source, we have the impression made of every gradation according to the colour of the object we would copy."

—We have tried to fathom the depths of this passage,—let our readers do the same. We confess our own inability to extract a tangible idea out of it. We could select scores of similar instances from the book. Amplitude of comprehension seems to have supplanted reasoning power,—and

we have obscurity of expression where we should look for scientific precision. Mr. Hunt should bear in mind that he is not writing a book for those who understand photography,—but for those who do not. Concise detail of processes, carefully pointing out the difficulties to be surmounted and the causes of spontaneous decomposition, are all that a beginner requires,—the merely curious and speculative should be classed as such.

Mr. Hunt devotes a chapter to the subject of the selection of paper, when a few words would have sufficed. He says:—"The principal difficulty we have to contend with in using paper is the different degrees of imbibition arising from inequalities in the texture."—This may be easily obviated by sizing the back with three grains of isinglass to the ounce of water. He recommends "that the paper shall be placed in a shallow dish filled with water, to which a sufficient quantity of nitric acid has been added to make it slightly sour to the taste." What is a sufficient quantity?—and what should be the degree of sourness? He adds:—"The paper should be sponged over on both sides with water, to free it from acid." Has Mr. Hunt really tried this experiment? If so, does he remember the rough appearance caused by such an operation?—to say nothing of the bad effect of washing the paper with nitric acid at all,—as, if there be any metallic or earthy bases in the paper they are changed into nitrates, which no mere application of water can wash out. In addition to this, nitric acid renders the paper so tender that it cannot be worked at all. Size the back as above stated,—spread on the surface a 20-grain solution of nitrate of silver, and dry:—should no black spots appear on the surface immediately, or after half an hour, such paper is good enough. Care should be taken to allow no more time to intervene than will just dry the paper after the silver wash, before it is washed over with a 25-grain solution of iodide of potassium; and in order to insure perfect decomposition of the nitrate, the paper should be allowed to be face upwards for ten minutes, to insure the perfect conversion of all the nitrate into an insoluble iodide of silver,—great care being taken to wash out all the nitrate of potash which is formed by this decomposition. The presence of nitrate of potash is the great cause of failure in the Calotype process.

We cannot do better than recommend the experimenter to follow out Mr. Candell's directions, first published in the *Philosophical Magazine* in May, 1844, which Mr. Hunt quotes,—with this modification, that the gallo-aceto-nitrate solution which he recommends, although only half the strength of Mr. Fox Talbot's, is much too strong, unless the papers can be used immediately. To omit the washing afterwards, and use one part of the 50-grain aceto-nitrate solution, two parts of gallic acid, and sixty of water, will excite the paper sufficiently for views, and such paper will keep for three days without browning. All depends on having the solutions weak enough, and all the vessels, glass slides, and blotting-papers perfectly clean. Le Gray's waxed-paper process is perhaps the best and latest improvement yet introduced. His proofs are almost equal to albuminized glass for definition, and more soft and artistic; and this paper, even when excited, will keep for six days—a quality not to be overlooked by those who make a rapid calotype tour through the country during the pleasant month of May.

Of the daguerreotype processes we shall not say much. The delicacy of manipulation is such, and the difficulties to be surmounted are so many and various, that nothing but long practice can insure success. We were surprised to find in this volume no allusion to the brochure of the Baron Gros, 'Quelques Notes sur la Photographie sur Plaques Métalliques,' published in Paris in 1850. For the directions to secure more exactitude in manipulation which it contains, it should have been translated ere now,—and no work on the photography of plates can be considered complete without some reference to it.

Mr. Shaw, in conjunction with Dr. Percy, has published a valuable paper on the theory of the action of the daguerreotype. It appeared in the *Philosophical Magazine* for December, 1844,—and

Mr. Hunt quotes it entire at page 192 of the volume before us.

Mr. Hunt wisely says little about the absurdities of our Transatlantic friends on the subject of obtaining the natural colours. Some new metallic element and some very new compound will have to be discovered before so desirable a result can be produced. Neither does he support the assertion that the chemical focus is continuously changing in relation to the visual for the same distance of the radiant to the lens. This is a question of fact, to be ascertained by repeated experiments,—and not for discussion in our columns.

Mr. Hunt's book gives engraved examples of a negative and of a positive view. The first will convey a very faint idea of the real negative: it is not the converse of the positive, but only a copy of the same engraving with the lights reversed and not deep enough in tone. We hope that when a new edition is called for, Mr. Hunt will re-classify his book, giving the really important matter first,—expunge all redundancy,—and be as sparing as he can of the superlative form of the adjective.—Our columns for some time past have afforded evidence that the subject of which he treats is making great progress; and what we want is, sound thought expressed in sound words, and in as few of them as possible.

FINE ARTS

Christian Iconography; or, the History of Christian Art in the Middle Ages. By M. Didron. Translated by E. J. Millington. Bohn.

ALTHOUGH the 'Christian Iconography' of M. Didron has already attained a European reputation, it has not hitherto appeared in any form available to the English public; and we therefore gladly welcome a popular edition which brings it within the reach of a large class of readers.—At the present time, when Mediæval Art has with many become almost a point of faith, the necessity for some such work is constantly forced on our attention; for if the principles which M. Didron has analyzed so carefully were well understood, we should not so often have occasion to complain of anachronisms, and of those incongruities of style which arise from ignorance or neglect of the delicate shades of variety that marked each successive age.

The powerful influence of Christianity over the imitative arts in the Middle Ages may be easily inferred from the profuse decoration of every kind displayed in cathedrals and ecclesiastical buildings erected between the ninth and the seventeenth centuries. Some of the large churches of France were adorned with between 3,000 and 4,000 statues of stone,—while others had from 3,000 to 5,000 figures painted on glass; and though, from various causes, a large proportion of these decorations have disappeared, enough even now remain to show that there was an important meaning attached to them. Writers of every epoch bear witness that "the instruction and edification of the people were the paramount objects proposed" to be attained by this mode of historical embellishment; and our author points out that at the extreme points of the Middle Ages, the same idea prevailed,—an idea that can be well expressed in the words of Paulinus, Bishop of Nola, who assigned as a reason for decorating the basilica of St. Felix at Fondi, that—

"Among the crowds attracted hither by the fame of St. Felix, there are peasants recently converted, who cannot read, and who, before embracing the faith of Christ, had long been the slaves of profane usages, and had obeyed their senses as gods. They arrive here from afar, and from all parts of the country. Glowing with faith, they despise the chilling frosts; they pass the entire night in joyous watchings; they drive away slumber by gaiety, and darkness by torches. But they mingle festivities with their prayers, and, after singing hymns to God, abandon themselves to good cheer; they joyously stain with odorous wine the tombs of the Saints. They sing in the midst of their cups, and, by their drunken lips, the demon insults St. Felix. I have, therefore, thought it expedient to enliven with paintings the entire habitation of the Holy Saint. Images thus traced and coloured will perhaps inspire these rude minds with astonishment. Inscriptions are placed above the pictures, in order that the letter may explain what the hand has depicted. While showing them to each other, and reading thus by turns these pictured objects, they do not think of eating until later than before,—their

eyes aid them to endure fasting. Painting beguiles their hunger, better habits govern these wondering men, and studying these holy histories, chastity and virtue are engendered by such examples of piety. These sober gazers are intoxicated with excitement, though they have ceased to indulge in wine. A great part of the time being spent in looking at these pictures, they drink much less, for there remain only a few short minutes for their repast."

Thus the clergy of the Middle Ages personified Science and Doctrine for the instruction of those who could not read. The lesson reached the heart through the eyes, instead of entering at the ears. The learning of the eleventh, twelfth, and thirteenth centuries was directed exclusively to the collecting and collating moral and physical facts accumulated by the ancients. Classification pervaded everything;—and, consequently, says our author, "the object of Art being to instruct, the plan of instruction was intended to be encyclopædic, and effectively it became so."

The latest and most complete encyclopædia of that epoch is the '*Speculum Universale*,' or '*Miroir Universel*,' of Vincent de Beauvais,—the preceptor of the children of St. Louis, and a man of extraordinary erudition. In the classification which he adopted he follows "the course of time from year to year and from age to age; interweaving logically, and as if of necessity, all those facts pertaining to nature or to mankind of which he had, by careful analysis, traced the distinction or the connection." After the admirable and succinct account of the encyclopædia of Beauvais,—the analytical and chronological arrangement of which he thinks superior to that adopted by Bacon, or by the Encyclopædists of the eighteenth century, or even to that of Marie Ampère,—M. Didron proceeds to show that the order adopted by Beauvais in his encyclopædia is precisely that in which the statues decorating the exterior of Chartres Cathedral are arranged.—

"The sculptures here open with the creation of the world, to the illustration of which thirty-six tableaux and seventy-five statues are devoted, beginning with the moment when God leaves his repose to create the heavens and the earth, and continued to that in which Adam and Eve, having been guilty of disobedience, are driven from Paradise, to pass the remainder of their lives in tears and in labour. This is made by the encyclopædist the first groundwork of his subject; it is the Genesis of organic and inorganic nature—of living creatures and reasoning beings; that in which the biblical cosmogony is developed, and which leads to that terrible event, the fearful malediction pronounced upon man by his God. This first section, called by Beauvais the '*Miroir Naturel*,' is sculptured on the central arch of the north porch. But although man, by the guilt of Adam, had incurred the penalty of death to the body, and torment to the soul, he might yet redeem himself by labour. Even while expelling them from Paradise, God still has compassion on our first parents: he gave them skins of beasts for garments, and taught them how to clothe themselves; and the sculptor hence took occasion to instruct the Beaucerons how to labour with the hands, and with the mind. On the right of the Fall of Man, he sculptured, under the eyes of all men, and for their perpetual instruction, first, a calendar of stone, describing all the labours of the country in their seasons; then a catechism of the mechanical arts practised by the dwellers in towns; and, finally, for the benefit of those engaged in intellectual occupations, a manual of the liberal arts, personified, preferably, under the figures of a philosopher, a geometer, and a magician. The entire subject is developed in a series of 163 figures, in the north porch, and more especially in the arch on the right hand. Such is the second division, exhibiting at once an historical and allegorical representation of agricultural and manufacturing industry—of commerce, and of art. It is not, however, enough for man to labour only; his muscular powers and intellectual energy must be exerted for a worthy object; he must make a good employment of the faculties which he is endowed by God, and of the riches acquired by his own industry. To walk is not enough; we must walk in a straight path, nor is it enough to act, unless we act well and virtuously. Thus for moral and religious purposes, the porches of Notre Dame de Chartres were encrusted with 148 effigies, representing the virtues which it is our duty to embrace—the vices that we ought to overcome. Man, created by God, has duties to fulfil towards his Maker from whom he is derived, towards society in the bosom of which he lives, towards the family in which he was brought up, and the household over which he, in his turn, presides; lastly, he has duties towards himself, possessing, as he does, a physical organization to be preserved, a heart to be softened and warmed, and a mind to be enlightened. Thence arise four orders of virtues, the theological, political, domestic, and personal; all placed in opposition to their contrary vices, as light is to darkness. Personifications of all these virtues are sculptured in the different bands or courses of the vaulting. Theological and political virtues, the influence of which is external, and suitable for the public arena, are placed without; domestic and personal virtues, which affect the individual and his family, are made to retire within the porch, where they find shelter, in stillness and comparative obscurity. Such is the third part, the '*Miroir Moral*,' which occupies the left archway, and the north porch generally. Now that

man is created; that he has learned to labour, and to guide his actions aright; that he takes toil with the one hand for his support, and virtue with the other for his guide and protectress, he may advance without fear of going astray: he may live, and become the architect of his own history; and, after a certain period, he will reach the point he has had in view. Man's career is then continued from the Creation to the Last Judgment, just as the sun pursues his course from east to west, and the remaining statues are, therefore, devoted to exhibiting the history of the world, from the period of Adam and Eve, whom we left digging and spinning without the gates of Paradise, down to the end of time. The inspired sculptor has, indeed, by the aid of the Prophets and of the Apocalypse, divined the future fate of man, long after (poor mortal!) his own earthly existence should have terminated. No less than 1480 statues were employed, and still remain, to set forth a history comprising so many ages, so many events, and so many human beings. This is the fourth and last division; it fills three recesses of the north porch, as well as the entire porch and the three bays of the southern entrance. These sculptures, then, are, in the fullest sense of the word, what, in the language of the middle ages, was called the 'Image or Mirror of the Universe.' They form an entire poem, in the first canto of which we see reflected the image of Nature, organic and inorganic; in the second, that of science; that of the moral sense in the third; of man in the fourth; and in the whole, lastly, the entire world. Such is the intellectual framework of this stone Encyclopædia; such its plan and moral unity."

The above extract shows, that many statues which are unintelligible and uninteresting when isolated take a new meaning when connected with others that properly belong to them. Whenever, therefore, from one circumstance or another, transpositions or displacements are found, the safest plan, according to M. Didron, would be for the archaeologist to have recourse to the arrangement of Beauvais.

M. Didron's instructions for Iconography embrace every branch of the subject; and his lucid explanations of the attributes, emblems, and symbols in each division leave us nothing to desire. The first part he devotes to the examination of the Glory, or Nimbus,—which is analogous to a crown when it encircles a head only. To those engaged in remodelling Gothic sculpture a correct knowledge of the peculiar characteristics of this attribute is obviously most important; since any omission or misapplication may transform a saint into an ordinary mortal or elevate the mere mortal into a divinity. Occasionally, not only the head but the entire figure is encircled by a nimbus; and this M. Didron distinguishes by the term *auréole*,—an attribute almost exclusively restricted to the Divine Persons, to the Virgin Mary, or to the souls of saints exalted after death. It appears that in the East the persons of the Old Testament are all distinguished by a nimbus; but that in the West the Jewish kings, patriarchs, judges, and prophets are far less honoured, excepting in localities where the Oriental and Byzantine spirit has shown itself. In the East it is characteristic of physical energy no less than of moral worth,—of civil or political power as well as of religious fervour; it is given to kings and saints,—to good and evil,—to devils and false gods,—while it is entirely withheld from all beings destitute of power or deficient in virtue, infirm or conquered:—a sign borne by the mighty and powerful alone. In the West it is regarded as a peculiar attribute of holiness; being almost exclusively confined to the heads of the divinity, angels, or saints—and to the personification of holy ideas;—a higher claim than mere power and authority being deemed essential. The poor and humble who have manifested their love to God by virtuous acts are preferred in the representations of Heaven before kings, emperors, and popes. This system prevailed till the fourteenth century; when the important signification of the nimbus began to disappear. During the first four centuries of the Christian era the nimbus was rarely seen; but towards the fifth and sixth centuries, when the Church was established and its power confirmed, everything became hierarchical,—and the hierarchy being extended from earth to heaven, the divine beings, saints, and holy men were distinguished in regular order according to their ranks. The Christian nimbus is not found on well authenticated monuments earlier than the sixth century; and the transition from total absence to constant presence was effected during the following three centuries. Up to the twelfth century it was in the form of an attenuated disc, so lightly traced as to

suggest the idea of transparency, or a luminous atmosphere emanating from the head. In the succeeding three centuries the nimbus became smaller and opaque, resembling a plate or pillow:—and simultaneously with the decline of Gothic Art in the fifteenth and sixteenth centuries it became generally materialized, till the intention of figuring a light was lost, and the outward form alone was preserved. At the Renaissance the original delicate mode of depicting the nimbus was revived; but at the end of the sixteenth century it vanished altogether:—and "thus," our author observes, "the close of the middle ages was marked by a repetition of the same peculiarity which had attended their commencement,—the divinity and the saints were alike destitute of the nimbus."

The second part of the book is devoted to explaining the various representations of the persons of the Divine Trinity at different periods of our era:—the iconography of each being traced separately, and then united under the appellation of the Holy Trinity. M. Didron points out that, historically considered, it is in the Old Testament that God the Father chiefly displays his power,—the two other persons of the Trinity being scarcely mentioned; while, on the other hand, in the New Testament, God the Father almost entirely disappears, and the Son becomes especially present:—the Holy Ghost appearing sometimes in one and sometimes in the other. It was not till the end of the fourteenth and during the fifteenth and sixteenth centuries that the Father was represented in his own person:—and the reasons assigned by M. Didron for the extreme rarity of the portrait are curious and worthy of investigation. We, however, necessarily limit our inquiry to the archaeological history of the first person of the Trinity through its different periods.

Previous to the twelfth century the Divine Presence appears to have been intimated merely by a hand issuing from the clouds or from heaven. In the twelfth century the hand ceased to be the sole manifestation of the Father,—and the face began to be introduced. Subsequently we see the upper part of the body,—and at length the entire person. So timid and progressive, M. Didron remarks, "were the efforts of an art which till then had either felt no desire to attempt the representation of God, or had been incapable of delineating the Omnipotent." However, about 1360 a distinct idea of the Father became irrevocably fixed. At first the figures were too youthful,—approximating too nearly to those of the Son; but in the sixteenth century the relative proportions of age were preserved,—and from that time forward "God the Father appears to have a face and figure peculiarly his own, and of which he is never after deprived."

The next section of the subject treats of the Son. As the reasons alleged against any material representations of the Father could not be adduced against representing the Son, the latter is found to have been portrayed in every era;—and an examination of the most ancient Christian works of Art shows the development of two iconographic facts of great importance to the student.—

"The figure of Christ, which had at first been youthful, becomes older from century to century, in proportion as the age of Christianity itself progresses. That of the Virgin, on the contrary, who was originally represented in the catacombs as from forty to fifty years of age, becomes more youthful with every succeeding century, until, at the close of the Gothic epoch, her age appears to be not more than fifteen or twenty. In proportion as the Son grows older, the mother is represented as more youthful. Towards the thirteenth century Jesus and Mary are of the same age, about thirty or thirty-five years. The mother and child, who have thus met, as it were, afterwards separate, and thence continue to diverge still more widely one from the other. The youthfulness of Christ, which is remarked on the most ancient Christian monuments, is a predominating and very curious fact."

Towards the close of the tenth century a total change came over the aspect of Christianity. In the primitive ages that passage in the Gospel in which Christ is compared to the Good Shepherd was held in such peculiar favour, that it was represented in every variety that could indicate the goodness and love of the Saviour. From the eleventh to the sixteenth century, however, we find no traces of this consoling parable; and instead of Christ appearing as a god of peace and love, the representations gradually assumed a more

gloomy and terrible character,—the objects which the clergy and artists apparently had in view being at first to charm and subsequently to alarm the minds of men. M. Didron says:—

"But at the approach of the year 1000, everything looked gloomy and overcast. The belief that the end of the world was approaching was not perhaps so universally prevalent as has been asserted, nor was its influence upon art so great as has been imagined. Still, the events then passing were sufficiently gloomy. Barbarism had scarcely as yet been subdued; manners were rude; ecclesiastical society, overrun by men of arms and exposed to violence, could no longer be content with the young and merciful Deity who healed all infirmities, comforted all sorrows, and smiled benignly and constantly upon all. A God more severe was needed, to terrify the descendants of those Normans who had ravaged France with blood and fire. In the eleventh century, therefore, and even as early as the tenth, Christ was depicted by artists as a man of severe aspect, and melancholy countenance. In the Last Judgment, Christ, condemning the wicked, appears an inexorable judge."

We cannot follow M. Didron through his descriptions and explanations of the Lamb and the other symbols of Christ; but must turn at once to the Cross,—which iconographically speaking is more than a mere figure of Christ. M. Didron supplies a short and interesting sketch of the 'Golden Legend,' and of the numerous symbolizations of the Cross,—which show that it has been an object of worship resembling and almost equal to that offered to Christ himself. Most churches present in their ground-plan a cross of one or other of the following four varieties:—the cross without the summit,—the cross with summit, and but one transverse bar,—the cross with summit and two transverse bars,—and lastly, the cross with summit and three transverse bars. The different forms of crosses with four limbs resolve themselves into two principal types—the Greek cross of the East, and the Latin cross of the West:—which types are again subdivided into many varieties. These types were originally common in both Greek and Latin churches; but eventually that which is known as the Greek cross prevailed in the East, and the Latin in the West,—and this applies in every sort of decoration where the cross is used, as well as in the forms of churches. In the earlier centuries of the Middle Ages the choir in the churches of the West was short, while the nave was proportionally long. After the thirteenth century the choir becomes longer; and there are even some churches in which the transept is nearer to the porch than to the apse. In some of the English churches the longitudinal nave is divided by two transepts,—one in the centre; the choir being again divided into two equal parts by a second transept,—shorter, however, than the first:—the upper division forming the sanctuary, and the part between the two transepts forming the choir. In the decorative arts the varieties of crosses were yet more numerous than in architecture; and often present extraordinary peculiarities,—some of which especially mark hierarchical distinction. M. Didron points out as remarkable, that "nearly all these heraldic crosses are Greek, and not Roman"; and he suggests that the form may have originated in the East during the Crusades,—the form being probably necessitated by that of the shield. In concluding the sketch of the history of the cross, M. Didron furnishes some apt observations and useful information on the sign of the cross; and the various forms used, together with their mystic meanings and the analogies which appear between these signs and the forms employed by both Hebrews and Pagans, as shown by him, are very curious and suggestive.

The last section of this valuable book relates to the "History, Definition, Worship, and Chronological Iconography of the Holy Ghost." During the Middle Ages, the Holy Ghost was believed to address his ministry peculiarly to the intellectual part of man,—to the enlightening and informing of his mind. In 1352 the "Ordre du Saint Esprit" was founded for the purpose of honouring men of intelligence; and though this purpose was lost after a time, yet, on the reorganization of the order in 1579 the distinction was again restricted to civilians, particularly to magistrates, or men of intelligence. "The order of St. Michael, the warrior archangel, was conferred on soldiers only; that of the Holy Ghost, the divine representative of intelligence, was restricted to the chief classes

of the civil professions." The testimony of Art fully coincides with this theory; and besides several examples furnished by M. Didron, Vasari supplies numerous descriptions in which the Holy Ghost is invariably represented as the Creator of Science. Herrade, Abbess of Sainte Odile, Taddeo Gaddi, "history, allegory, legends, morals, the arts, writings and monuments, all concur in showing that the Holy Spirit in his relation to man is indeed the God of Reason, and not of Feeling."—From the sixth and seventh centuries down to the present time, the dove was the symbol of the Holy Ghost; but about the tenth century, a rival symbol appears to have been introduced,—that of a beautiful young man: and it was not till the sixteenth century that this symbol was again superseded by the exclusive one of the dove.

In conclusion, M. Didron points out that the character of an age is most certainly indicated by the character of the works of Art:—for example, that the manner of treatment common to Christian Iconography in general was "large in the Latin epoch,—minute in the Romanesque period,—simple in the thirteenth century,—mannered in the fourteenth,—dry in the fifteenth. The whole cycle of Art must therefore be studied in order to determine the precise age of any particular representation."—Our Pre-Raphaelite friends will do well to ponder over the following passages,—and the whole of the context.—

"It is most curious to observe how profoundly, and yet how lucidly, works of art reflect the ideas of the epoch in which they were executed. When society was governed by the clergy, that is, from the fifth to the ninth century, the art is found grave and austere; faces, whether in sculpture or painting, are imprinted with one universal character; and never are they seen to relax into a smile. From the ninth to the thirteenth century, during the period of feudal sway, the attitudes become stiff; something arrogant is remarked in the general bearing, something of audacious daring in the expression; the features throughout bear the impress of courage, but mingled with harshness and severity. Subsequently, from the thirteenth century down to the fifteenth, when the bourgeoisie had taken root, and propagated themselves in the emancipated communes, the art bent before their influence. The stiffness that had prevailed in the preceding epoch was succeeded by varied action; the savage character degenerated into the familiar, and nobleness of features into vulgarity. The ideal was lost in the real. Artists then sought in living types models for the representation of God the Father, and by this base anthropomorphism our monuments became crowded with figures of God, transformed into a mortal, and subject to all the low passions of humanity. Yet the type of man at this period was furnished by the 'bourgeois' of the middle classes, striving to imitate the noble, whose rank they aspired to gain, and consequently still wearing some semblance of elevation of mind, and displaying an eager desire for distinction. But between the fifteenth and sixteenth centuries, a nameless crowd, a populace in rags, with garments torn, and marks of poverty in figure and in habiliments, their physiognomy and outward expression invariably common, and too often rude and barbarous in soul, broke loose upon the political and artistic world. The irruption of this vulgar crowd troubled the course of aesthetics, and its dull, heavy countenance intrudes on the most elevated ideal conceptions, even on that of the Blessed Virgin; Mary was represented only as a great, vulgar woman, and as such she may yet be seen in all monuments of that period. * * It is possible, by close study, to discover in the sculptures of cathedrals, in painted glass windows, and the miniatures of illuminated manuscripts, variations of feeling, indicating a difference of period: a material difference—an individuality—may even be discovered in edifices of the same era, but erected in different countries. Thus, in the Cathedral of Paris, as has been already remarked, confessors rank higher than martyrs, that is to say, intellect is more highly venerated than faith. At Chartres, on the contrary, faith takes precedence of intelligence, martyrs of confessors. In the church of Notre Dame de Brion, founded by a woman, the primal virtue is charity. During the Renaissance, when men were Pagan rather than Christian in sentiment, not one only of the theological virtues was neglected, but all three at once, and the four cardinal virtues were substituted in their place—Prudence, Justice, Temperance, and Strength—moral virtues exalted in Pagan times far above all others. In short, the personified virtues represented on Christian monuments, testify by their nature, their number, and the rank they occupy, the social condition of the period and country in which they were produced."

We cannot take leave of this work without commending the labours of the translator and annotator, and the tact displayed in adapting the whole to the English public.

FINE-ART GOSSIP.—The matter of cheap Catalogues of popular collections receives some curious illustration from a statement now before us of the number of catalogues sold by the Trustees of the National Gallery in the last year:—that is, from the 1st of April 1851 to the 31st of March 1852. Of the shilling catalogues they sold 1,213,—of the

fourpenny catalogues 6,459,—while of the penny Vernon Catalogues they sold 30,100.

We understand that the Board of Trade have decided on awarding medals to the producers of meritorious pieces at the forthcoming Exhibition of the works of the students at Marlborough House. Hitherto the prizes have been limited to the students of the provincial schools. The President of the Royal Academy and Mr. Maclellan have consented to act as honorary examiners of the students' works on the coming occasion, in co-operation with Mr. Redgrave, the Art-Superintendent.

Mr. Turner's will has found its way into the Prerogative Court of Canterbury,—not the archives of the court, but the court itself,—where a Judge was sitting on Tuesday last to try the question of its validity. We are not sure that we quite understand the report of the proceedings given in the daily papers:—it is brief, however, and its terms may interest our readers.—"Jones and others v. Tepper and others. This is a question as to the validity of the will of the late celebrated artist, Mr. J. M. W. Turner, R.A., with four codicils thereto. They were propounded in an allegation, to which a technical objection was taken, but it was admitted to proof." The certain expenses of law may eat from the estate more than would be sufficient to add another pensioner to Turner's intended charity for artists at Twickenham. This unexpected caveat might have made a pretty little episode in his own 'Fallacies of Hope.'

MUSIC AND THE DRAMA

SACRED HARMONIC SOCIETY, EXETER HALL.—Conductor, Mr. COSTA. FRIDAY, May 14. Mendelssohn's ELIJAH, Vocalists:—Madame Clara Novello, Miss Dolby, Miss M. Williams, Mr. Sims Reeves, Mr. Novello, and Herr Formica. The Orchestra, the most exclusive in Exeter Hall, will consist of (including 16 Double Basses) nearly 700 Performers.—Tickets, 2s. Reserved, 5s.; Central Area, numbered Seats, 10s. 6d. each; at the Society's Office, 6, Exeter Hall.—Subscribers now entering will be entitled to Three Tickets for the above Concert.

MISS HELEN TAYLOR (Pupil of Signor Crivelli) respectfully announces that her FIRST CONCERT will take place at the Hanover Square Rooms, on WEDNESDAY EVENING, April 29. Vocalists:—Madame Clara Novello, Miss Helen Taylor, Miss Bassano, Miss Emily Trickett, and Miss Dolby; Signor Lablache, Mr. Benson, Mr. Swift, Mr. Whitworth, and Mr. Roda. Piano-forte, Miss Kate Loder. Violin, Mr. Blagrove. Conductor, Mr. C. Lucas.—Tickets, 7s. each. Reserved Seats, Half-price, may be obtained of all the principal Musicians, and of Miss Helen Taylor, Whitehall.

HANOVER SQUARE ROOMS.—Programme of M. SMILE PRUDENT'S GRAND MORNING CONCERT, on THURSDAY, April 30, 1852, to commence at Two o'clock precisely:—First Part—Overture, "Zanetta," Aubert—Duo, Mlle. Jetté de Treffé and Herr Reichart.—Pastorale, Piano and Orchestre (Prudent), M. Prudent.—Absence, Mélodie avec Orchestre (Berlioz), Herr Reichart.—Schillerfest (Schubert), Mlle. Jetté de Treffé—Caprice, La Sonnambula: Etude, Les Rêveries (F. Chopin), Piano and Orchestre (Prudent), M. Prudent. Signor Siviroti et Piatti. Part Second: Overture, Men of Pretheus' (Reethoven)—Lied (Kücken), Mlle. Jetté de Treffé—Les Bois, Chasse pour Piano avec Orchestre (Prudent), M. Prudent.—Liebesbotschaft (Schubert), Herr Reichart.—Wedding March (Mendelssohn). Accompanist at the Piano-forte, Mr. E. Aguilar; Conductor, Mr. Hector Berlioz.—Tickets, 10s. 6d. Reserved Seats, near the Orchestra, 1s. 6d. To be had of Messrs. Cramer & Co., Boosey & Co., Wesell & Co., and at all the principal Musicians.

QUEEN'S CONCERT ROOMS, HANOVER SQUARE.—SIGNOR and MADAME FERRARI have the honour to announce that their SOIRÉE MUSICALE will take place on FRIDAY, APRIL 29th. Vocalists: Miss Ranford, Madame Macfarren, Miss Ranford and Madame Ferrari, Messrs. Swift, Henry, Borani, and Signor Ferrari. Instrumentalists: Piano-forte, Herr Pauer, Miss Kate Loder, and Mr. W. H. Holmes; Herr J. Balch Chatterton; Concertina, Signor Giulio Regondi; Violin, Mr. Clementi; Violoncello, Mr. Aylward. Conductors, Mr. Frank Mori and G. F. Kallmark.—Tickets, 7s. each, at Messrs. Cramer, Boosey & Co., 201, Regent Street, and the principal Musicians. Reserved Seats, 10s. 6d. each, to be had only at Signor Ferrari's residence, 69, Upper Norton Street.—Commence at Eight o'clock.

Mr. AGUILAR respectfully announces that his ANNUAL CONCERT will take place at the Hanover Square Rooms, on WEDNESDAY EVENING, May 4. Vocalists:—Mlle. Anna Zer. Mlle. Jetté de Treffé, Herr Reichart, Herr Formica. Violin, Signor Siviroti; Contra-basso, Signor Botticini; Piano-forte, Mr. Aguilar. The Orchestra will be numerous and efficient. Leader, Mr. Willr. Accompanist, Herr Kähler; Conductor, Herr Anshoven. Two of the latest compositions, a grand Allegro Maestoso, for Piano, with Orchestra, and an Overture, entitled "Alphée" will be produced.—Tickets, 7s. each, to be had at the principal Musicians, and of Mr. Aguilar, 69, Upper Norton Street, Portland Road; Reserved Seats, 10s. 6d., to be had of Mr. Aguilar only.

PATRONESSES.—Her Grace the DUCHESS of RUTHERLAND; The Most Noble the MARCHIONESS of CAMDEN; The Right Hon. the COUNTESS of BRADFORD.—Mrs. JOHN MACFARREN'S TWO MATINÉES OF PIANO-FORTE and VOCAL MUSIC, at the New Beethoven Rooms on SATURDAY, May 1st. Vocalists:—Mrs. Macfarren, Miss Ranford, Mr. W. Sterndale Bennett, Mr. W. H. Holmes, Mr. J. Balch Chatterton (Harpist to Her Majesty), Violin, M. Sauton; Violoncello, Signor Piatti. Miss Poole, Miss Willcocks, Miss Roda, Mr. Reichart, Mr. Swift, Signor Lablache, Mr. Frank Roda.—Single Tickets and Subscriptions at Ebers's Library, 27, Old Bond Street, and Mrs. Macfarren, 14 Stanhope Street, Hampstead Road.

Mr. BRINLEY RICHARDS has the honour to announce that he will give THREE PERFORMANCES OF CLASSICAL AND MODERN PIANOFORTE MUSIC, at the Hanover Square Rooms, WEDNESDAY, MAY 5, MAY 12, and WEDNESDAY EVENING, JUNE 16, assisted by the most eminent Artists. Analytical Remarks upon the Classical Works will be written by Mr. G. A. Macfarren. Subscription to the Series, Reserved Seats, One Guinea; Single Tickets, Half a Guinea; Unreserved Seats, 7s. To be had at the Music-sellers, and of Mr. Brinley Richards, 6, Somerset Street, Portman Square.

PHILHARMONIC CONCERTS.—If the entertainments of the *Philharmonic Society* cannot be precisely said to take the place of "the *Ancient Music*" so dear to the *Harrels* and the *Larolles* sixty years since, they seem settling down without question or resistance into an Elderly Concert demurely sacred from all assaults and affronts of novelty, be it better or worse.—This settling down may prove a case of "nodding to their fall," unless a new Mendelssohn shall appear, who shall startle them into life and enterprise again by the manifestation of a new genius not to be questioned,—and in the meantime, such present somnolency but awkwardly balances the rashness of the *New Philharmonic* Directors, commented on last week. Hardly a word that is new remains to be said of the selection of full pieces on Monday last, except that Mozart's small Symphony would not have been chosen had it borne a less important signature. The execution, however, of the Overture to 'Der Freischütz' and of Beethoven's Symphony in E was so marvellous for its force, splendour, delicacy, and expression as to merit the warmest recognition even in days when good execution is happily becoming the rule in England.—Miss Kate Loder played Weber's *Concerto* in E flat with thorough relish and feeling,—but not with the unfaltering executive finish demanded by one who plays in public. If reading like a composer is to imply slovenliness, such fault can be only overlooked when a composer is introducing his own new music in which his mind has outrun his fingers. Those who wrote these grand *Concertos*—the Mozarts, Webers, Hummels, Mendelssohns, &c., were grand *Concerto* players, and wrote their works for the display of their playing.—M. Sainston performed a *Concertino* by himself in a masterly and brilliant style,—the one drawback to which is his undue use of *portamento* or gliding in his *cantabile* phrases. He is, however, a complete, careful, impassioned, and still improving performer. The singers were Madame Castellani,—Miss Dolby, who gave Rossi's noble 'Ah rendimi' finely,—and Mr. Benson.

MUSICAL UNION.—In spite of Mr. Ella's preliminary statement in his 'Synoptical Analysis,' "that rarely has there been so much talent, individually and collectively, engaged at the Musical Union, as at this the opening day of our eighth season," we rarely hear Beethoven's Quartett in E flat, Op. 18,—no Herculean labour, as Quartett-times go,—played so little to our satisfaction as it was on Tuesday last.—Signor Sivioli's leading was thin, cold, and out of tune. The four instruments as a body were by no means agreed to go together and to blend willingly,—and the *viola* was sorely below the mark of the "Musical Union," which is perpetually self-praised as being the quintessence of perfection.—Mr. Ella does more than justify—he invites—the keenest criticism by the height of his pretensions.—Failing Madame Pleyel, who unexpectedly disappointed her audience, Mdlle. Clauss appeared at too short a notice to have made herself up for exhibition had she not been thoroughly prepared. Yet all *improvisu* appearances must necessarily be disadvantageous to one so young; and thus it would be unfair to presume that we have had a fair opportunity of judging of the powers of Mdlle. Clauss. Enough, however, was displayed of firm touch, solid execution, rich tone, and intellectual conception, to assure us that she is already an artist of no common merit,—that she has more than talent—that genius for her instrument which will at no very distant period justify her in taking rank with Madame Pleyel and Madame Schumann, and the other great players who have vindicated "the *est*" on the pianoforte.

ROYAL ITALIAN OPERA.—The performance of 'Guglielmo Tell' improved with each representation,—the Covent Garden public seeming disposed to

appreciate the luxury of beauty which this opera contains more warmly than it did at first. A closer acquaintance with Herr Ander, however, only confirmed our first impression that as a singer he has mistaken his path without much chance of retracing his steps. Mdlle. Bellini is worthy of being watched, as a possible *Adalgisa*, or *Donna Elvira*, or other *seconda donna* who may do Opera good service if not misled by false ambition.

The performance of 'I Martiri' being delayed for two nights, 'La Sonnambula' was given this day week in place of Donizetti's opera. The heroine was enacted by Madame Castellani, whose versatility, habitual readiness, and no less certain obligingness, render her most valuable to a theatre in days like these, when the generality of artists seem to study how they may make themselves as useless and as costly as possible to the managements under which they live. The part of *Elvino* fell to the lot of Signor Galvani, a new comer, whom for the present we must credit with fair success, fairly deserved, on the warrant of our contemporaries.

On Tuesday 'I Martiri' was produced. An analysis of the story of this opera is not called for; the performances of Corneille's 'Polyeucte' having already made the tale of the convert husband and wife sufficiently familiar to the playgoing public, and the tragedy itself being well known as among the masterpieces of French literature. Grand outlines and broad contrasts are offered by it to any musician capable of availing himself of them:—but that musician was not Donizetti; whose highest expression in grand serious opera remains still the fourth act of 'La Favorite.'—In 'I Martiri,' magnificent as are the resources of his story, and of the theatre for which he was invited to arrange it (the opera having been originally written for Nourrit in Italy)—there is neither colour nor creed. There is no antique tone in the Pagan hymns, no Christian unction in the music given to *Poliuto*, here, (Signor Tamberlik,) or to *Paolina* (Madame Julienne). In the hero's temple scene, where the idols are overthrown, his burst of defiance and self-assertion is not a whit more elevated or devout than the leading phrase of the *stretto* to the great *finale* of *Lucia*,—while *Paolina's* great aria when she hears of the safe return of her lover *Severo* (Signor Ronconi) is a *polacca*, as little classical in style as the *Tyrolienne* in 'Betty,' or the heroine's *sortita* in 'Linda.' It was impossible to hear the hymns to *Jupiter* and *Proserpine* without recalling the most recent music of like character heard on the stage; the sacred choruses we mean of M. Gounod's 'Saffo,'—these so noble, and rich, and flowing,—those in 'I Martiri' so poor and conventional. In short, there is nothing in this long opera that could bear close criticism or minute specification. The best portions of the music are fluent, animated according to receipt, and fairly instrumented,—nothing more. Idea there is little or none.

The performance was a strange one:—as to *ensemble*, good,—as to *solo* personifications, unequal. The hero is beyond Signor Tamberlik's power or will as an actor. He seems again and again about to grasp heroic dignity, yet, somehow, the conquest is never accomplished. He sang on Tuesday with care and beauty of style; but his voice was not in its full force or lustre.—Signor Ronconi did his utmost with the dreary and insipid music of which his part consists.—Signor Marini was labouring under illness amounting to positive disqualification.—Herr Stigelli's *Nearco* was fair; this singer makes progress in taste and vocal refinement.—Madame Julienne was the heroine. Six years ago, when this lady was in London with the Belgian Opera Company, we admired her voice, as one of the most powerful and perfect *soprani* before the public. The time which has elapsed seems to have increased Madame Julienne's accomplishments as a vocalist, but to have worn her voice; since during the first acts of the opera she sang with an uncertainty of intonation which we fancied not wholly referable to stage anxiety. As the evening went on, however, the good qualities of her style and method won their recognition; encouraged by which, Madame Julienne rose at last to a force and brilliancy of tone which

"brought down the house." Beyond care and close attention to the business of the stage, the pretensions of Madame Julienne as an actress are not great.—The scenery and costumes are superb;—and in the incidental *ballet* we must mention Mdlle. Robert, whose dancing belongs to the best Parisian school.—There were several *encores*; but the weakness of the first two acts will prevent 'I Martiri' from keeping the stage.

Mdlle. Wagner is advertised to appear this evening as *Fides*, in 'Le Prophète.'—There is no want this year of enterprise, energy, or outlay in the management of the *Royal Italian Opera*.

HER MAJESTY'S THEATRE.—It was on every account to be hoped that Mdlle. Cruvelli would give us reason to amend our last year's character of her *Norma* [Athen. No. 1232];—in which grand part she this day week made her first appearance for the season.—The reverse, however, was the case. Her voice remains magnificent, and made its effect in the *cabaletta* to 'Casta Diva,'—but in its general delivery and execution it was wilder and less satisfactory than it was in 1851. Her acting was more than ever addressed to the audience, not in her part:—a case of studied singularities of costume, luring looks that but little affrighted us because they were as often placed wrong as right,—and attitudes which led to nothing; so many signs of that earnestness *fait à loisir* which leaves us colder than unpretending lifelessness.—Signor Gardoni, the *Poliuto*, was in his best voice, singing with more power than he has lately commanded:—Signor Lablache was almost, if not altogether, where he has lately stood.—Mdlle. Feller was slow and insufficient as *Adalgisa*,—toiling through the important and somewhat florid music of her part with a persistence indicative of will, but not of power, to sing Bellini's music as Bellini wrote it. The chorus is this year weak and not pleasant in tone. The house was very full. The applause on *Norma's* burst aforesaid in her *cabaletta* was boisterous and real. The reception of Signor Lablache was such as it should be.—On Thursday, Mdlle. Cruvelli appeared as *Rosina* in 'Il Barbiere.'

ST. JAMES'S THEATRE.—*French Plays.*—Mdlle. Denain and M. Regnier are again here; and in company with Mdlle. Marquet and MM. Lafont and Paul Laba,—not to overlook MM. Roger and Tourrillon, as members of the established company.—Have been giving French comedy with something like the *finesse* and spirit of the *Théâtre Français*. We cannot admire 'Mdlle de Seiglière' by way of drama so highly as our neighbours and some among our contemporaries do,—since the mixture of what is *larmoyant* with what is improbable appears to us not happily compounded,—but we heartily appreciate the raciness, force, and nature of M. Regnier's acting. None but such an artist as he could enable us to leap with him the gulf of the great disclosure in the second act with so little sense of violence or impossibility.—Mdlle. Denain has one fault as *La Baronne*; that of being too young in air and in toilette.—In M. de Musset's *proverbe*, 'Il faut qu'une Porte soit ouverte ou fermée,' though not equal to Mdlle. Mars or to Madame Allan, this Lady shows herself as an actress more fine and more finished than Mdlle. Plessy. Yet, she is hardly accepted as that beautifully-dressed Lady's successor in Paris. What a dainty nothing is this *Proverbe*! But concerning these trifles and their literary destiny we have already written [Athen. No. 1180] two years ago. They still, it seems, keep the stage betwixt the novelties by MM. Scribe and Augier and the works "of all time" which we owe to Molière and Beaumarchais.

HAYMARKET.—Sir Bulwer Lytton's comedy of 'Money' was revived on Monday. The chief feature of novelty in the cast was the performance of *Evelyn* by Mr. Barry Sullivan. This is a part exactly suited to the neat and elegant style of this performer. Here there is no need of physical power or vocal compass; an intelligent reading with appropriate action carries the actor gracefully through. Delicate shades of feeling were

nice indicated,—and altogether the effect was eminently pleasing.

SADLER'S WHEELS.—The Rev. Mr. White's play of 'John Saville of Haystead' has been reproduced at this theatre, with alterations which remove many impediments to its becoming a successful acting play. The double catastrophe is now avoided; and a superfluous character or two are dismissed from amongst the *dramatis personæ*,—together with a fantastic scene more ingenious than effective. These faults we pointed out on the original appearance of the play. Still, however, the plague-spot of the whole remains:—the stage hero of the piece—who gives the title—is episodic; the real hero of the story and of the interest being *Felton*. The latter's portraiture as given by Mr. George Bennett is one of the most masterly assumptions on the boards. The drama, notwithstanding the improvements indicated, has not been very attractive.

OLYMPIC.—At this theatre, the comedy of 'Honesty the best Policy' has been revived,—with moderate success. The performance calls for no special remark.

MARYLEBONE.—This theatre has taken a new start under Mr. George Bolton,—who has placed 'The Tempest' and 'The Hunchback' on its stage in a very creditable manner. His company is effective, and comprises some of the better amongst those candidates for histrionic promotion who have matriculated at the Saloons. Amongst these is Mr. Cowles,—who appears to us to act in the manner of Mr. Vandenhoff. Certainly he plays with dignity and talent. Mdlle. Anna Georges, who performed *Helen*, has in her the elements of an artist,—though at present she is slow and laboured, and lacks variety. Her enunciation is too measured for light comedy,—and her laugh too frequent for good taste. Still, there is in her great promise. Miss Grosvenor, a pupil of Mrs. West, has fewer natural advantages, and the artificial school in which she has been instructed will oppose difficulties in the way of her progress. She is, however, not without talent and feeling;—taste she has yet to acquire. She must abjure such parts as *Julia*,—for which she is manifestly unqualified.

MUSICAL AND DRAMATIC GOSSIP.—The *Norwich Mercury* informs the public that two of the three Oratorios about to be performed at the Norwich Musical Festival in September next are to be English works. The one is Dr. Boxfield's 'Israel Restored,' which was given at Norwich in the course of last autumn; the other is 'Jerusalem,' by Dr. Pierson, a gentleman known in our musical circles as having been long resident in Germany, where works by him, under the pseudonym of Mansfelt, have been produced,—and who will also be recollecting as at home having gained, and almost immediately afterwards resigned, the Musical Professorship at Edinburgh under the ill-starred Reid legacy. The *Norwich Mercury* speaks of Dr. Pierson's Oratorio—on the strength of a trial—in the highest strain.—The third oratorio is to be 'The Messiah.'

Simultaneously with the departure of Mr. and Mrs. Reeves from Drury Lane, the Opera company at the Haymarket has melted into empty air,—Mr. Harrison and Miss Louisa Pyne having suddenly taken service in Mr. Bunn's *corps*. They appeared on Monday evening in 'The Bohemian Girl.' On Tuesday 'Fidelio' was produced for Madame Falconi,—of whom we must speak on some future occasion. It may be doubted whether any reinforcements will sustain Drury Lane as an opera house under its present system of management. Meanwhile, every change and abortive experiment retards the establishment of that which common sense and capital might, we apprehend, so easily establish in London,—a moderately-sized theatre for the performance of musical drama with English text.

The tide of musical arrivals has begun to flow: and more vehemently, we think, than is usual so early in the spring. Herr Ferdinand Hiller has

arrived in London to pass the season.—Herr Joachim is come.—M. Prudent, the pianist, has announced a concert with grand orchestra, for the purpose of introducing some new compositions.—Madame Pleyel, too, is here, *en route* to America.—Of Mdlle. Claus we have elsewhere spoken.—The youngest of the party is, probably, Herr Hildebrand Romberg, a violoncellist, and grandson of the famous violoncellist, who bids fair—so M. Berlioz some time since assured us in his *feuilleton*—to do no discredit to either the family name or instrument.

The topic of the week has naturally been, the rival announcements of Mdlle. Wagner by the rival Opera Houses. The statement of the case published by her father, Herr Wagner, a day or two since confirms the suggestions put forth by us last week as to the real nature of the double claim upon her. To this Mr. Lumley has replied in a note, in which Herr Wagner's statement is denounced as "at variance with the facts,"—and announcing his intention of bringing the whole affair before the public. Meanwhile, rumour speaks of a deputation on the Atlantic to Madame Jenny Goldschmidt, whose return, it is thought, can alone enable the Haymarket management to cope with a rivalry now become formidable to almost the fatal point.

The following is from a Correspondent at Naples.—"Mr. Charles Braham has during the last few days made his appearance on three separate occasions before a Neapolitan audience, and received unusual applause. At San Carlo he sang two airs,—one from 'Belisario,' and one from 'Il Giuramento.' His next appearance was at the Fondo, where he sang the favourite tenor romance from 'Luisa Miller.' On the 29th of March Mr. Braham gave a concert: the programme presented unusual novelties. In addition to Mr. Braham, two other English artists sang—Mr. Nappi and Mr. Cortesi,—who are baritones of great promise. Mr. Braham's 'Una furtiva lagrima' was loudly applauded, as well as the pathetic air from 'Luisa Miller,' 'Quando le sere al placido.' A duett between Mr. Cortesi and Mr. Braham was also enthusiastically received. The latter is to sing in the Royal Chapel during Lent, and has already received various offers from Italian theatres."

The foreign papers announce the recent death of Mdlle. Monti, the Italian pantomimist whose performance of *Fenella* in 'La Muette de Portici,' last spring, at Her Majesty's Theatre, gave us an impression of genius in her own peculiar branch of art of surpassing excellence.

Though America has yet yielded only one musical composer in Mr. Perkins, the symphonist, and one singer in Madame Biscaccianti,—though Opera speculations appear there to explode almost as ruinously as river steamboats,—newspaper excitement concerning all manner of singers and dancers seems to have become as established a part of Transatlantic breakfast-table and bar-room fare as the news of the cotton-crop, or the eager *pro* and *con* of the conservative and the democratic parties.—M. Marcetzk and his opera company have left New York for Mexico.—Great scandal appears to have been caused at Boston by the solemn visit of Doña Lola Montes to the Boston Grammar Schools. Committee meetings have been held on the subject;—regarding which the visitor herself has addressed the newspapers, adroitly pleading her own desire to become acquainted with transatlantic institutions, &c.—alluding to the welcome awarded to some of her dancing predecessors—expressing herself sarcastically concerning those who go out with Mr. Barnum (which Doña Lola says, she refused to do)—and glancing at her own past history, with a fling against the Jesuits.—It is said, that Madame Jenny Goldschmidt *née* Lind (so runs her present style) is expected to leave the United States for Europe in the course of the summer.—Mdlle. Alboni is said to be expected.—Meanwhile, Madame Thillon is described as making a great impression in 'La Fille du Régiment.'—Miss Cushman, we are informed by the American papers, is taking her leave of "the States" by a round of farewell performances, to last three months,—at the close of which she will return to England.

MISCELLANEA

Prizes on Eastern Subjects.—Mr. W. Parker Hammond, of the firm of Messrs. Hammond & Co., London, offers the following premiums.—50*l.* for the best 'Essay on China,' embracing the following points:—The capabilities of that empire to consume the manufactures of Britain, and existing impediments thereto. The effect of the present British tea duties on its consumption, and on the China trade generally, and the probable influence thereon of a reduction of duty. The opium trade, and its effect upon the commerce and morals of China and India. General remarks on the empire of Japan, and the prospects of trade therewith. Suggestions as to the most efficient mode of extending Christianity in China. 50*l.* for the best 'Essay on the Eastern Archipelago,' including the Philippines and the Gulf of Siam, embracing the following points:—Piracy, its extent and effect on the price of Straits produce and the consumption of British manufactures. The best means of suppression or prevention. The commercial capabilities of the countries alluded to, and existing impediments to their expansion. Christianity—the best means of its extension therein.—The object of Mr. Hammond in offering these premiums is, to promote the interests of religion and commerce in the China Seas and Eastern Archipelago, in connexion with the design of the Great Exhibition. He proposes that the rewards should be given in cash, or in gold medals of equal value, at the option of the successful competitors. Judges are to be appointed to decide on the merits of the essays,—and the last day of next October is fixed on as the limit within which manuscripts must be sent in. It is further proposed that a selection of the manuscripts be made, and the copyright of them be disposed of, and published with the name of each essayist attached, and the nett proceeds rateably allotted to the writers, or, with their consent, disposed of as may be considered by the judges most likely to promote the objects treated on.—Detailed statements of the conditions to be observed in competing for the premiums can be obtained from the Secretary of the Society of Arts.

Assyrian Inscriptions.—In reply to Hibernicus [see ante, p. 365] I must begin with pointing out an error that he has committed. He seems not to be aware that the inscriptions of Darius are *trilingual*. The characters of the first and the third kind of inscriptions are altogether different. The inscriptions of the first kind are Indo-European, and to these the Assyrian bear no resemblance in either character or language. Their resemblance is to the inscriptions of the third kind, which are Semitic. A reference to the Report of the British Association for 1850 (p. 140) of the 'Transactions of the Section' will show him the nature of the Assyrian-Babylonian cuneatic writing. The views expressed on that occasion have been adopted by Col. Rawlinson in his recent 'Memoir'; though altogether different from what he had advanced in his 'Commentary' published a few months before the meeting of the British Association in 1850.—I am, &c.,

EDW. HICKES.

Killyleagh, County Down.

We have been at pains to compile a little return of our own that will interest our readers. It is a return of the number of cities or towns in Great Britain and Ireland in 1851 contributing more than 10,000*l.* to the revenue of the Post Office. Thirteen places, it will be seen—of which ten are in England, two in Scotland, and one in Ireland—contribute more than 10,000*l.* We place them in the order of importance in which they are viewed by Mr. Rowland Hill.—

| | |
|------------|---------------|
| London | £53,663 17 10 |
| Liverpool | 75,926 6 4 |
| Manchester | 60,079 13 9 |
| Dublin | 47,466 18 4 |
| Glasgow | 43,414 5 2 |
| Edinburgh | 42,653 2 7 |
| Birmingham | 26,995 6 2 |
| Bristol | 25,115 7 2 |
| Leeds | 16,932 9 10 |
| Itull | 15,497 16 8 |
| Newcastle | 14,441 0 11 |
| Bath | 11,349 4 6 |
| Sheffield | 10,408 3 9 |

The two most curious points elicited by this return are, the monster greatness of London over Liverpool and Manchester,—and the quantity of letter-writing that is going on among old ladies and retired officers at Bath.

To CORRESPONDENTS.—E. W. D.—H. S. E.—A. F.—Amicus Curie—C. L. N.—C.—received.

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